

NUMBER EIGHT

THREE DOLLARS

SECOND ANNIVERSARY ISSUE!!!

1-40

PSYCHOTRONIC



RUSS TAMBLYN
LAWRENCE TIERNEY
A. C. STEPHENS

2 PULSATING PLATTERS OF SAVAGE SOUNDS

**A DOWN n' DIRTY DAME
wielding a SIX-STRING RAZOR
of ROCKIN' TERROR!**



**MICHELLE
MALONE
AND DRAG
THE RIVER**

RELENTLESS

Produced by Lenny Kaye

AND

**A
SONIC
RAMPAGE
of FUNK and
FURY on a ONE-
WAY HIGHWAY to
HIP-HOP HELL!**

**"A cataclysmic brand of rock & roll
that's fast, loud, bitch and raw!"
- CREAM MAGAZINE**

**URBAN
DANCE
SQUAD**

**MENTAL FLOSS
FOR THE GLOBE**

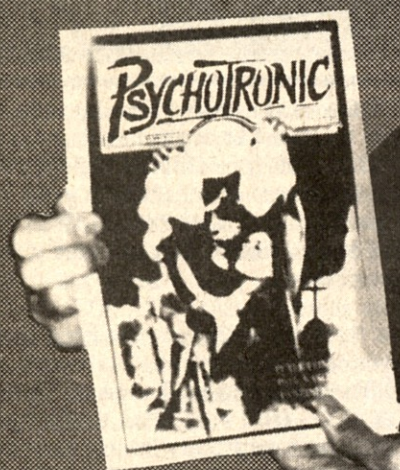
"This is heavy sh*t, motherfker,
one stinging shazam that cannot
be ignored!" - SPIN**



ON ARISTA CHROME CASSETTES, COMPACT DISCS AND RECORDS.

**BMG
INTERNATIONAL**

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Never To Be Forgotten -



It's PSYCHOTRONIC VIDEO MAGAZINE'S Second anniversary! Now that we're entering the 3rd year of PSYCHOTRONIC magazine, more people are buying and reading every issue! PSYCHOTRONIC was recently featured in USA TODAY and quoted in NEWSWEEK's business section! After years of setbacks and false starts, there is now definitely going to be a PSYCHOTRONIC ENCYCLOPEDIA II, to be published by Pharos Book in 1992. The new illustrated book will cover all the appropriate titles released since 1983, plus choice earlier ones that were missed, rediscovered or left out for space reasons.

PSYCHOTRONIC is proud to bring you three big exclusive new interviews. Our tireless contributors talked with two actors whose once-prosperous Hollywood careers were 100% destroyed. Although they're of different generations, Lawrence Tierney and Russ Tamblyn both worked for Cecil B. DeMille, (and Fred Olen Ray!), both had brothers in show business, both "dropped out" and spent years in near poverty after achieving fame and fortune. PSYCHOTRONIC fans everywhere are glad to have them back and working steadily.

RUSS TAMBLYN, from Hollywood, is the eccentric Dr. Jacoby on TWIN PEAKS, seen by millions of viewers these days, but he was a child and teen actor in films going back to the late 40s. While signed to MGM he co-starring in HIGH SCHOOL CONFIDENTIAL and WEST SIDE STORY, lived in luxury, had a young starlet wife and was known as a dancer in important musicals. After SATAN'S SADISTS and a few other exploitation movies, he totally disappeared from the public eye. At one point he lived in tent for a year and was rumored to be working as a waiter. A long time friend of Dean Stockwell (and Dennis Hopper and Neil Young), his brother was in the Standells! Tamblyn was interviewed by IAN JOHNSON, a writer for the Halifax, Nova Scotia Daily News.

LAURENCE TIERNEY starred in crime movies with some of the best titles of all time: DEVIL THUMB A RIDE, - KILL OR BE KILLED - SHAKEDOWN - FEMALE JUNGLE - and BORN TO KILL (now a NYC Chinatown gang)! The 40s movie tough guy from Brooklyn became famous in the hit DILLINGER and specialized in playing cop-hating criminals. His screen reputation helped make his real life a nightmare, since he was a problem drinker and jaw-breaking brawler whenever insulted or challenged. Older readers will remember the days when Tierney was frequently in the news. After years of court appearances and negative publicity, he drove a horse-drawn carriage in Central Park for a living. The brother of the late actor Scott Brady, Tierney has made a slow comeback as a character actor, often playing crime movie nostalgia roles and occasionally gets to do something like TOUGH GUYS DON'T DANCE. Mike Murphy, (who did such a good job interviewing Timothy Carey for PV #6) and his wife Cheryl Murphy spent time talking with Tierney (and playing word games) in Hollywood.

STEPHEN C. APOSTOLOF (better known as A.C. STEPHENS) is called "the Bombastic Bulgarian" by his friend David. F. Friedman. The director of many dated, hard to believe nudies and soft core sex movies (now on tape), Stephens seems to have been greatly influenced by his frequent collaborator, Ed Wood Jr. Before they made ORGY OF THE DEAD (an all-time personal favorite of mine) together, Wood hadn't directed since SINISTER URGE (in 61). Stephens talks about his years with Wood, now a cult figure, then just a forgotten alcoholic transvestite sex novel

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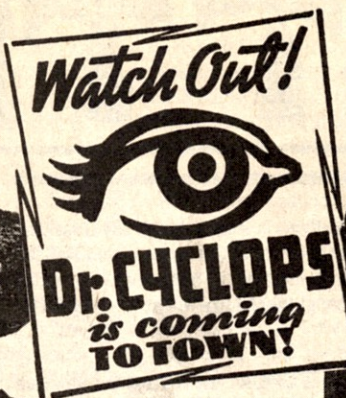
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OBEY MY WILL OR DIE!"



writer. Find out how the Bulgarian Communists drove Apostoloff away, just so he could come to America, become Stephens and corrupt-18-and-over Capitalist men with SUBURBAN CONFIDENTIAL!, OFFICE LOVE-IN, LADY GODIVA RIDES! and FUGITIVE GIRLS. Last May, Bal Croce and Mark Isted brought Stephens to London to be a special guest at their Edward D. Wood Festival at The Scala and interviewed him. Then director Frank Henenlotter (BRAIN DAMAGE), Peter Clark, and Johnny Legend interviewed him in Hollywood. (Watch for Johnny, who also co-interviewed Timothy Carey for us, as a convincing lombotomized zombie in BRIDE OF REANIMATOR.) The combined results are something else, and the Stephens story fills in many of the blanks in Wood's career.

Variety (10/15/90) reported that "Responding to consumer pressure, Rhino Home Video will eliminate Elvira's commentary during films in it's 'Elvira's Midnight Madness' series. (THE MASK, NIGHT OF THE GHOULS, BUCKET OF BLOOD...) - The decision was made on the basis of 20 letters from film buffs protesting the interruptions". Congratulations to William M. Gaines, Al Goldstein and the usual gang of idiots - The January 1991 issue of MAD was #300! MAD has been around since 1952 and is still worth picking up once and a while (even if you miss Don Martin).

Things to look forward to in 91 - major studio remakes of everything!!! I can't wait for the theatrical versions of THE ADDAMS FAMILY and CAR 54 WHERE ARE YOU? and a remake of Louis Malle's FRANTIC (all from Orion). I'll be first in line for the premieres of THE BEVERLY HILLBILLIES and THE FUGITIVE (not to mention ROBIN HOOD and HAMLET) from Warner Brothers. You couldn't keep me away from VILLAGE OF THE DAMNED, CAPE FEAR or THE FLINTSTONES from Universal and don't forget the new versions of THE DESPERATE HOURS, LOLITA, NIGHT AND THE CITY, and THE SAINT. And I won't even mention all the fine new remakes of foreign films from Disney.

Corrections: Last issue I wrote about bad service and no response from MONDO VIDEO of Tennessee. I met Mondo owner Donald Farmer (former editor of The Splatter Times) at the Horrorthon 90 convention in October. He explained that he had been in a bad car accident, was hospitalized and that his mother was trying in vain to keep the mail order business going. Farmer is back (with damaged bones and a limp) and promises to catch up on all orders and keep offering all those incredible rare titles he manages to dig up. In last issue's review of the tape CULT PEOPLE we somehow ended up calling the tape's creator and host David Del Vance. It's Del Valle! Mark Shepard (DARK DREAMS) apparently did not direct the TV episodes we mentioned. But maybe he should.

Hi to all the people who stopped by the PSYCHOTRONIC table at Horrorthon 90. We hung out with Bob Martin (FRANKENHOOKER) and Zacherle, had a great talk with Johnny Ramone, tried to avoid Ox Baker, met PSYCHOTRONIC distributors and fans, marveled at Dyanne Thorne and Jonathon Harris and found a lot of good stuff for sale. Watch for INITIATION: SILENT NIGHT DEADLY NIGHT IV - the first known feature to prominently display an issue of PSYCHOTRONIC magazine, thanks to Tom Rainone. PSYCHOTRONIC has subscribers in 20 countries, but only 47 states! The first people to subscribe from Arkansas, North Dakota, and Utah will receive all available back issues for free!

PSYCHOTRONIC VIDEO NUMBER EIGHT WINTER 1990

THANKS TO: Russ Tamblyn, Lawrence Tierney, Stephen C. Apostoloff, Mike Vraney, Fred Olen Ray, Sam Sherman, David F. Friedman, Larry Cohn, Joyce Faust, Charles Kilgore, Melissa Pierson, Jan Hoogenboom, Bruce Kotsky, Ant Timpson, John Petrovik, Joel Eisner, and Tony Armenti. Many photos were from Ron Harvey (NYC) and Eddie Brandt's Sat. Matinee (Holly.).

I was born mean. By the time I was two they called me, called me Satan.

I was born mean. By the time I was twelve I was killin', killin' for Satan.

Yes, my mother, she had problems. Too many of her own. She was young and everybody's girl. Yes she was.

As a child, I was cold. I was so lost and lonely in a dark and godforsaken world.

Oh, no one cared. What did anybody give? What chance did I have to really live?

(From SATAN'S SADISTS)

COVER: From WEREWOLF IN A GIRL'S DORMITORY (61)

ILLUSTRATIONS:
DR. CYCLOPS (40)

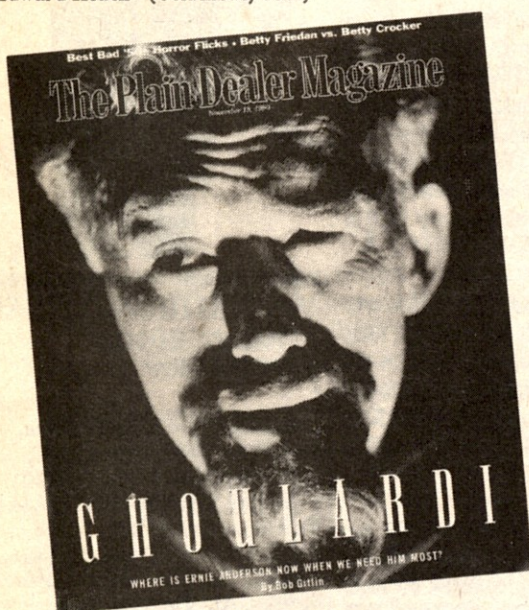
LETTERS



PAPA

I got an oldies compilation album in a cut out bin: "By Request/20 Great Oldies I'll Always Remember Vol. 4", an import from Holland, and The Bird's The Word is misprinted on the jacket and label as "The Bird's The World" (!). I just thought you'd like to know. - Mark Hill (Lancaster, Ohio)

On a recent episode of NIGHT COURT the Rivingtons appeared. Charles Robinson (Mac) even sang Papa with them. Stay sick. - Marc Edward Heuck - (Columbus, Ohio)



He made Papa a hit in Ohio

The Firelords from Italy broke out of wimpdom in 1965 with a great sloppy version of Surfin Bird and our own Celibataires did Papa Oom Mow Mow. - Jacko Amsellem (Montpellier, France)

There is some serious Papa Oom Mow Mowing on The Dwarfs 7 inch on the Sub Pop label on a track called "Motherfucker"!!! - Frank Hoffman (Dohne, Germany)

NASCHY

Thanks for making my wish come true by publishing that piece on Paul Naschy in your great magazine. The guy deserves more recognition than he gets in this country. I was surprised to hear that a 3 hour version of LA BESTIA Y EL ESPADA MAGICA was circulating in Japan. Interesting that Naschy connected with Sigheru Amachi who has appeared in more than his share of Japanese ghost stories since the 1959 GHOST OF YOTSUYA. I was able to find HUMAN BEASTS in a local Spanish video club (you're right, it is indeed his most bizarre effort). Craig Ledbetter hooked me up with a copy of OPERACION MANTIS and it was interesting to seeing the man clown around (sporting a mohawk and singing in a rock band, impersonating Rasputin...) - Robert E. Sargent (Videooze) (Alexandria, VA) Sargent also sent evidence that a sequel to COUNT DRACULA'S GREAT LOVE (called LA HIJA DEL CONDE DRACULA VUELVE) was made but never released.

That is indeed the most thorough article ever published in the American press about Paul Naschy. It was only marred by the ever creeping typos in the titles. LA FURIA DE JOHNNY KID (Italian title: DOVE SI SPARA DI PIU' ("Where They Shoot The Most") was an Italian/Spanish western where Naschy played a weird, Grim Reaper-like gunslinger clad in black and wearing a skull mask. Naschy also claimed he appeared as Caligula in an unidentified Italian sword and sandal epic. LA DIOSA SALVAJE, was released here on video as KILMA, QUEEN OF THE AMAZONS (and, by the way, reviewed in PV#31) There is some exaggeration in Naschy's claims about a Japanese version of LA BESTIA Y LA ESPADA MAGICA "lasting three hours", and having played in Japan "with considerable box office success". As far as I could establish the movie never had a theatrical release in Japan; rather it was first shown on TV in a standard two hour slot in July 1986, under the title OOKAMI-OTOKO TO SAMURAI ("The Werewolf And The Samurais"). And Naschy's diatribe against the Spanish government for denying him financial support and benefitting instead some arthouse projects "that don't make any money" is a funny but common grumble often shared by other psychotronic filmmaker compatriots of his. Do they seriously believe that their government -- any government -- would subsidize the production of exploitation movies whose main aim is, frankly, to make a fast buck? - Horacio Higuchi (Quincy, MA) Horacio sent a detailed list of more films that Naschy was in, 10 Spanish titles that we mangled in the article and more titles that were translated incorrectly. Any Naschy completist out there can obtain this list for a s.a.s.e. Horacio continues to send the most detailed and informative letters PSYCHOTRONIC receives and makes a good point about the number of typos. We even keep spelling words wrong in his letters! Someday maybe I can hire proofreaders that work at the U.N..

FANZINES

I was a little shocked when I picked up issue #7 and saw my name listed under your guide to fanzines - but under the wrong fanzine. I publish the ZACHERLEY AT LARGE newsletter, not ZACHERLORE. My newsletter is published irregularly and costs \$1 and a s.a.s.e. for each issue. - Paul Russak (9 Ralph Place, Jackson, NJ 08527) #9, which Paul sent has 9 illustrated pages of Zach news and pics. It's no wonder that there are several fanzines devoted to Zacherley. He was a hit at the recent HORRORTHON 90 convention, talking, singing, and sig.ing autographs.

After spotting us in PV, Jeff Burr (director of OFFSPRING, STEPFATHER II, and LEATHERFACE) contacted us, since he's also from Georgia. After some correspondence, we visited L.A. and Jeff was incredibly nice, introducing us to various folks in the field. This experience was so encouraging that we decided to move to L.A. and pursue our dreams more actively. Contrary to popular opinion we found Hollywood folks friendly, open and encouraging! Thanks for your help in dispelling that notion! - Kathy and Burk (CINEMONDO magazine, Atlanta, GA) !!!

CAREY

According to Joe Dante, it was legendary that Timothy Carey had tied up Otto Preminger and held him at bay in his office to get a part. - Dennis Fischer (THE TERRORNAUTS) (L.A)

Martin Scorsese talks about THE WORLD'S GREATEST SINNER in a very good book of interviews with American Catholics, ONCE A

CATHOLIC (Peter Ochiogrosso, Ballantine paperback, hardbound can be found remaindered here and there). - Michael Fenimore (Charleston, West Virginia)

Bill Warren told me he helped Timothy Carey picket Filmex one year when they wouldn't show THE WORLD'S GREATEST SINNER. - Tim Murphy (El Monte, CA)

Is Agoglia his middle name? Is it his mother's maiden name? Is it perhaps his real surname? P.S. Look at the way you spelled "Timothy Carey" on the contents page. - Roger Choate (Houston, Texas)

Thanx, Thanx, Thanx for the Tim Carey article. He's my idol. - Jim Van Bebber. - (Mercury Films, Dayton, Ohio) Director, writer, star Van Bebber says his DEADBEAT AT DAWN, made in 87 (PV #2) is finally getting a U.S. video release, his Manson film CHARLIE'S FAMILY was just finished, and he's about to shoot CHUNK BLOWER in Canada!

FONDA



Gordon K. Smith and Peter Fonda

I got to know Peter Fonda while working on the film SPLIT IMAGE, which was filmed in Dallas and nearby Mesquite in May and June of 1981. The working title was CAPTURED. I played one of the ersatz Moonies, which were renamed "homelanders" to avoid lawsuits from Rev. Moon. Our costumes were made out of thermal underwear and we spent several weeks and long hours in the sun. Extras were passing out left and right. Director Ted Kotcheff I recall as being loud, temperamental and sometimes abusive, but he made a damn good film which deserves cult status someday. Fonda was amusing (if somewhat spaced out) on the set and the female extras went crazy over him. He loved to talk film and spent some time discussing IDAHO TRANSFER (my home town of Lubbock, Texas was one of the few places IDAHO was test-screened). - Gordon E. Smith (Ft. Lauderdale, FL)

Peter Fonda hosted an episode of FRIDAYS, the ABC "answer" to SATURDAY NIGHT LIVE. The show included an EASY RIDER sketch. This would have been around 81. - Tim Murphy (El Monte, CA) Dennis Hopper didn't do his EASY RIDER sketch (on SNL) until 86. If you want to read more about Fonda before his book is published, check out David Crosby's new tell-all autobiography. By the way, the description of Fonda's Japanese "Superman" movie in the last issue was from SPY, a much more interesting magazine than Spin.

COZZI

Maitland McDonagh's description of Caroline Munro as a "trashy pin-up" is unfair and untrue. She was a classy and likable lady at Atlanta's 1987 Fantasy Fair. She recently married George Dugdale (also of SLAUGHTER HIGH). - Elaine Brantly (Atlanta, GA). After

that convention, Munro was in movies by Paul Naschy (HOWL OF THE DEVIL) and Jesus Franco (FACELESS) and Cozzi. What could be next?

Cozzi has also re-released the original GODZILLA in the 70s, in Italy, adding colors, sensurround, Hiroshima and A bomb footage (in color) and scenes from KRONOS and GIGANTIS THE FIRE MONSTER! - Federico Ferrari (Blood Mania magazine, Bologna, Italy) and Max Della Mora, (Gorezilla magazine, Milano, Italy)

ALIEN CONTAMINATION was indeed briefly called ALIEN II in some parts of the world, as also was another, unrelated Italian rip-off shown in this country on the USA network as STRANGERS. - Horacio Higuchi I met Luigi Cozzi when he was in New York recently. He corrected a major misconception in our article. HUMANOID was directed by Aldo Lado (plus Enzo G. Castellari and Antonio Margheriti). It had some of the same special effects crew members as STARCRAH, but Cozzi had nothing to do with it (this was my error, not interviewer Maitland McDonagh's). Cozzi also worked on NOSFERATU IN VENICE (88), which was planned as a sequel to Herzog's remake. Egomaniac star Klaus Kinski refused to wear the vampire makeup, fired the director, and ended up directing much of the film himself. Cozzi was called in as a "film doctor" (a job he's done several times) to try and make some sense out of what Kinski had done and make the feature releasable.

TYRRELL

ANOTHER MAN ANOTHER CHANCE is on Wood Knapp video. I NEVER PROMISED YOU A ROSE GARDEN was issued on Warners (although it's probably out of print). ISLANDS IN THE STREAM is available from Paramount, CHIPMUNKS ADVENTURE is on WB/Lorimar, and an abbreviated EAST OF EDEN is on USA/IVE video. - Marc Edward Heuck (Columbus, Ohio)

CARRADINE(S)

About the article on David Carradine, I give you one more information: in 78, Carradine did a bit part in the French movie JE TE TIENS, TU ME TIENS PAR LA BARBICHETTE, a satiric film directed and played by Jean Yanne. Carradine has one scene (filmed in states) where he trained Yanne's wife, actress Mimi Coutelier, in martial arts. - Olivier Billottet (Paris) Look for SONNY BOY, an Italian release filmed in New Mexico, with Carradine in drag, playing a woman (complete with tattoos and chest hair) throughout the entire movie! A future Carradine movie, ROADSIDE PROPHETS, features Timothy Leary, John Doe from X, and The Beastie Boys!

Several months ago I was flipping through all the local TV channels, when I chanced to find a TV evangelist who was selling tapes of Bible stories narrated by John Carradine! I think the program was called "God's News Behind The News", the host, a crabby, constipated looking man, referred to Carradine as "the distinguished Shakespearean actor" but somehow forgot to mention Carradine films such as VAMPIRE HOOKERS, SATAN'S CHEERLEADERS or THE ASTRO ZOMBIES. Probably just slipped his mind, I guess. - Mike MacCollum (Indianapolis, Indiana)

REVIEWS

TEENAGE STRANGLER was made in 1964. To my knowledge it was not released until 1968. This is when I first saw it in a drive-in in Cincinnati, Ohio. The obvious Mr. Wilson was actually played by Jim Asp, the director of the local community theatre in Huntington, W. Virginia. The role of Mikey (wasn't he stupendous?) was not played by Tim Ormond. I should know for the real Mikey was played by me (!). I'm still waiting for my agent to call about that Oscar nomination. I now live in New Haven and own Ritz Vintage Clothiers. I'm still available, work cheap and clean up after myself. Remember the credo of all the good guys and gals of Huntington, "Yipes Stripes" - Mikey aka Rock

Humpheys (New Haven, Ct) *Damn! And I thought I had discovered a lost Ron Ormond movie! TEENAGE STRANGLER is still recommended - for all the obvious reasons.*



Patrick Magee in *PORTRAIT OF TERROR*

PORTRAIT OF TERROR is indeed the Yugoslavian picture often mentioned as the source of much of the footage for *BLOOD BATH/TRACK OF THE VAMPIRE*. It was a 1963 co-production between Avala films of Belgrad and San Carlos Productions of L.A. It was written by Vlastimir (Vlasta) Radovanovic and released in Yugoslavia as *OPERACIJA TICIJAN* (Operation Titan). Its director, Rados Novakovic (1915-1979), was a film critic and essayist who made many documentaries and about seven other fiction features; he also wrote a book on Yugoslavian film history. - Horacio Higuchi Roger Corman's "How I Made A Hundred Movies..." book reveals that Francis Ford Coppola also worked on this forgotten film. Coppola flew to Zagreb with actors Patrick Magee and William Campbell (right after they had wrapped *DEMENTIA 13* in Dublin) to coach the Yugoslavian actors with their English dialogue. The film is also covered in "On The Edge- The Life And Times Of Francis Coppola", a recent book from William Morrow.

On behalf of every native and/or resident of West Virginia (incubator of such contributors to the *PSYCHOTRONIC* world as Ann Magnuson, Brad Dourif, David Selby, Chris Sarandon, Ted Cassidy, Soupy Sales, Don Knotts, Hasil Adkins...) thanks for the reviews of Danny Boyd's *CHILLERS* and *STRANGEST DREAMS* (PV #6) and now of *TEENAGE STRANGLER* (#7). When your review indicated the latter film's new availability, Steve Fesenmaier, director of Film Services at the West Virginia Library Commission, immediately got a couple of

copies. Film producers interested in West Virginia can call Steve Scott of the State Department of Commerce (304-348-2200). - Michael Fenimore (Charleston, West Virginia) *Maybe now, somebody will make TEENAGE STRANGLER II. Allison Hayes, Bernie Casey and Peter Marshall are from West Virginia too. What a state!*

In PV #7, you were wondering what it was like in 1967 at the drive-in watching this double feature. It was long! The Westside D-I always showed their third feature first in those days. PV continues to feed my monster mania that Forry started back in 1958. Will I ever grow out of this? Hope not!! - John Story (Evansville, Illinois) *John sent a "Night Of Horror" drive-in ad for TASTE OF BLOOD plus TEENAGE STRANGLER ("Budding Young Tennie-Boppers Were This Bluebeard's Prey!") plus early show - THE NAVY VS. THE NIGHT MONSTER - and a bonus late show (12:11) - WOMEN OF THE PREHISTORIC PLANET (!)*

The leading lady in *HALF HUMAN* is Momoko Koch, but the photo on page 8 (#7) is the film's second female lead, Akemi Negishi (the ample dancing girl from *KING KONG VS. GODZILLA*). Actually there were four (not three) in Toho's "mutant" series, *THE H MAN* (58), *THE SECRET OF THE TELEGIAN* (60), *THE HUMAN VAPOR* (60) and *MATANGO* (63), infamously known as *ATTACK OT THE MUSHROOM PEOPLE*. All of them were directed by Ishiro Honda except for *TELEGIAN* (by Jun Fukuda). *THE HUMAN VAPOR* is the best in the series, but was so badly mangled by Brencro Pictures (in the U.S.) that it barely resembles the original. Part of the film's success is due to star Yoshio Tsuchiya (*SEVEN SAMURAI*), as the tragic vapor man. The only thing the U.S. version has going for it is some of the narration by James Hong. Yukari (*ANGEL*) Oshima was a villainess in several Japanese superhero TV series in the early 80s, in *BIOMAN* (Toei, 84) she played murderess "Fara Cat". - August Ragone (San Francisco, CA)

Gets better every issue. Best yet! Carl Monson (*PLEASE DON'T EAT MY MOTHER*) was never AKA Buck Kartalian. Kartalian was an actor who appeared in one of the Hells Angels pix just before working in a picture I produced and distributed, *THE ACID EATERS*, where he used the name Bucky Buck. Carl directed *ACID EATERS*. I wrote the original story and the English script of *THE LONG SWIFT SWORD OF SIEGFRIED*, which was Sybil Danning's first film. The film was shot in Germany and Austria with the actors speaking whatever, since it would later be dubbed into English, French and German. I did the English dub at Paramount, using all American voices. Siegfried's voice was Byron Mabe (Ron Elliot). Kreinheld's voice was Claire Brennan who played the lead in *SHE FREAK*. Stuart Lancaster's voice was used for the king. I met Miss Danning in Munich before shooting



began...(co-producer) Dieter Menz introduced us in a restaurant in Schwabing, the nite-life sector of Munich. She was intro'd as "Danninger" She showed me her model portfolio...all bearing the name Danninger. Although I gagged up the names of other players (Lance Boyle, Heidi Ho, Peter B. Hard...) I kind of liked the sound of Danninger, and didn't change it. She told me she had been born in Germany, the daughter of a German mother whose husband, Danninger was an American army officer. Sybil has seen the American version of SIEGFRIED many times (I gave her a cassette years ago) and has never said anything to me about the use of her name, Danninger. Just to set the record straight. -

David F. Friedman
(Anisaton, Alabama) A David Friedman film retrospective was held at the Ritz theatre in Hollywood in November.

OBITS

In addition to directing Elvis in CLAMBAKE, Arthur Nadel Jr. directed many episodes of THE RIFLEMAN with Chuck Connors. Arthur and Sam Peckinpah used to alternate episodes, which explained the schizophrenic nature of that series. One week Arthur would do a touching family story, and the next Peckinpah would stack the bodies like cordwood. He produced and directed many episodes of 70s Saturday morning shows for the Filmmation Studios: the original GHOSTBUSTERS (starring Forrest Tucker), ARK II, SPACE ACADEMY (with Jonathon Harris), and JASON OF STAR COMMAND (with Sid Haig). He later went on to write, produce and direct SHAZAM and ISIS and produced the animated series BRAVESTAR. Arthur was a kind and gentle man, the guy who gave me my first professional break. - Buzz Dixon (Northridge, CA)

June Mack, Junkyard Sal of Russ Meyer's BENEATH THE VALLEY OF THE ULTRAVIKENS (79) was murdered. - David Stidworthy (Warwick, NY)

Manley P. Hall, the fellow who hypnotised Bela Lugosi for BLACK FRIDAY (40) and performed Bela's last wedding ceremony, died recently. He was well into his 80s. - Tim Murphy (El Monte, CA)

ETC...

I am a Marine stationed over here in 'wonderful' Saudi Arabia with no actual return date in sight. Such is life in the Corps and it is just a small price to pay to be one of the world's finest. Anyhow I was reading a USA Today this morning that we recieved the night before and noticed an article on you and the 'fanzine' you produce. After my return to the states I am determined to turn into a camouflaged couch potato and go on a B-movie renting spree. I wonder if you can assist me in this endeavor. Semper Fi, mac. - Michael Bolsvert, Cpl. U.S.M.C. (Saudi Arabia) We did.

Thanks for your review of CLOWNHOUSE (P.V. #7). Your reviewer knows his films well to be able to recognize the clip of DEMENTIA 13 on the TV in the film. Since it was disputed Francis Ford Coppola's first feature film, it became appropriate to have the boys watching it, in CLOWNHOUSE, my first feature, for obvious reasons. - Victor Salva (Concord, CA)



Sybil Danninger

I tuned in the Discovery Channel last Saturday night to catch Incredibly Strange Films only to find the Les Blank film, IN HEAVEN THERE IS NO BEER. While I always enjoy a L.B. film, this was more than annoying. I called TMC three times this week and finally received a return call. They told me that due to technical difficulties they weren't going to air the series till Jan. 91. - John T. Bowling (Miami, Florida) PSYCHOTRONIC received a record number of calls about the Incredibly Strange no show. I learned that the announced airing of the British documentary series was delayed because of legal reasons. Anyway TMC does promise to air the shows A.S.A.P. (probably in February, 91).

After watching about 30 Asian horror movies, you may be interested to know a good many of them rip off soundtracks from various other films. PHANTASM and INSEMINOID scores are the most used, and tons of Tangerine Dream (almost all of DRAGON AGAINST VAMPIRE is TD along with the two beforementioned film tracks). - Tim Paxton (Oberlin Ohio). The new (December) issue of Paxton's NAKED SCREAMING TERROR (covered here last issue) will be an all Asian horror issue.

I got a record, "Having A Philosophical Investigation With The Electric Eels". Terrible and quiver convulsive sound!! Rising sound (malice) from ruin!! Do you know about a monster called Blue Electric Eel? He is synthetic mechanical monster of venturous stories "Jinzou Ningen Kikaider" on early 70s TV series in Japan. Ohio is great. Now Screamin' Jay Hawkins appearing on the TV commercial by Sony. In Japan, horror video is hard to obtain by Concatenation massacre case of little girls of last year. H.G. Lewis. And Andy Milligan and more... I was fortunate got GORE GORE GIRLS, Joe Spinnel's MANIAC. Japanese pirate edition is not diverse enough. Please excuse me for bad writing. - Takao Watanabe (Nagaokakyo City, Japan).

You aughta know that Tripod Jimmy had not one, but two (count 'em) LPs. "Long Walk Of A Short Pier" was the foist. "A Warning To All Strangers" (86 - All Ball Records) came out on the occasion of the band's demise. You want to be looking for a black cover with a three-legged dog on it. The Tripods were one of the best live bands in S.F. in 84-86, but were horribly underappreciated. - Jim Flannery (San Francisco, CA)

In #6 you mentioned the 24 hour science fiction marathon at the Columbus, Ohio Drexel North theatre. The Columbus marathon is an offshoot of the Boston Coolidge Corner marathon, brought there by Bruce Bartoo when he moved to Ohio from Mass. (shortly after the Cambridge Orson Welles theatre was destroyed in a tragic fire). Bruce was the original organizer of the 24 hour SF marathons, and does a hell of a job at it, too. - Tom Chenelle, Ozone Commander - Martian Liberation Organization (Lowell, Mass.) The 15th annual Boston marathon was held in February and featured BARBARELLA, DEVIL GIRL FROM MARS, IT CAME FROM BENEATH THE SEA, BILL AND TED'S EXCELLENT ADVENTURE, the "new" WHAT'S UP HIDEOUS SUN DEMON and others. I used to attend great SF marathons at Cleveland Western Reserve University in the 70s. More cities should have them - and how about some horror marathons too! Years later (86) I presented a series of PSYCHOTRONIC movies (including three Ed Wood hits) at Coolidge Corner Cinema in Boston. If you live in the area - go there!

What is the News Tibet? - Jim Singer (Overland Park, Kansas) While at this years San Genero street festival in little Italy this summer, Mia and I stopped in a nearby Tibetan clothing shop and picked up a free newspaper about the way the Chinese government treats Tibet and its people (real bad). We thought it was interesting (and Mia was raised a Buddhist) so we called up the paper, got a few 100 free copies and sent them out at random to unsuspecting PSYCHOTRONIC subscribers. Maybe we'll circulate free copies of somebody else's propaganda someday. In unrelated news, Mia and I were married on Halloween.



SEX AND BUTTERED POPCORN (Kit Parker, 89) P/D/S Sam Harrison

Exploitation movies from the silent days through the early 50s are covered in this amazing feature length historical documentary.



The on-screen host is overworked actor Ned Beatty (in a bowtie), but the knowledgeable guest star experts, David F. Friedman and Dan Sonny actually distributed these roadshow classics to the "skid row scratch houses" of America. This tape includes choice clips from dozens of the old (mostly) black and white adults-only drug/sex movies like *REEFER MADNESS*, *CHILD BRIDE OF THE OZARKS*, *WILD WEED*, and *MANIAC*. Some rare highlights are a nude baseball game

from *ELYSIA* (33), naked women in chains from *FORBIDDEN DAUGHTERS* (27), and Lenny Bruce in *DANCE HALL RACKET* (55). To illustrate how alternate versions were available, a scene with women talking is intercut with the same "hot" underwear version. Learn how Kroger Babb's *MOM AND DAD* (44) made "\$90 million" dollars. Babb's wife Mildred even reveals that she wrote the "M.A. Horn" \$1 books hawked at screenings during intermissions. Friedman tells how old nitrate prints were routinely dumped into the ocean, and what "square up reels" were. Originally shown on cable TV as *FOR ADULTS ONLY*, this tape will be released in the summer. Write Kit Parker Films, 1245 10th St., Monterey, CA 93940 for info.

CIRCUITORY MAN (Columbia, 90) D/S Steven Lovy, P Steven Reich, John Schouweiler, S Robert Lovy

In the near future, after the ocean dies, a tough bodyguard turned clothing designer named Lori (Dana Wheeler-Nicholson, who looks like a young Simone Signoret) ends up on the run with Danner (Jim Meltzer), a handsome, suicidal pleasure droid with a ponytail. They attempt to drive from L.A. to NYC in a 64 Galaxy, mostly through an underground garage tunnel. They're pursued by or betrayed by the lurking bald Plughead (Vernon Wells from



ROAD WARRIOR, who is excellent), Juice (Lu Leonard), a big ugly female gangster, YoYo, a tough blonde with two goons, a pair of bumbling cops, Leech (Dennis Christopher), a filthy mechanic from New Jersey, and Japanese biker bandits. Topside, they need oxygen tubes and visit the Last Gasp Cafe, an air stop. Sure, some of this sounds silly or derivative, but *CIRCUITORY MAN* is a clever, sometimes funny, well made science fiction adventure (and love story) that deserves a theatrical release. The cinematography, acting, and special effects are all top notch, the plot moves are not predictable, and the tape is letterboxed. It was a lot more fun than *HARDWARE*, for instance (which somehow got a theatrical release) or *TOTAL RECALL* for that matter. The songs are sung by Deborah Holland, who sounds like Rickie Lee Jones. The executive producer was Miles Copeland (I.R.S. Records), who at least did something worthwhile with all that Police money.

THE ORBITRONS (Ghost Limb Films, 90) D/S/star Christopher C. Frieri

Who would have expected a good dirty, low down and (very) low budget black and white science fiction/horror spoof from Newark? It's not for everybody of course, but **THE ORBITRONS** is a unique gross out surprise that proudly borrows from **PLAN NINE FROM OUTER SPACE**, **FRANKENSTEIN MEETS THE SPACE MONSTERS**, **NIGHT OF THE LIVING DEAD** and probably John Waters. The director, using a phoney name, plays Kubash, a greasy biker who rides around to newly recorded versions of "Cities On Flame With Rock And Roll" and "White Room". He's badly beaten by dumb dounut eating cops, then encounters aliens and cannibal zombies in a graveyard where he went to jack off (for old times sake). His big biker friend says, "that's one fucking be-zar story!" The alien queen wears Fredericks Of Hollywood type clothes and is good spouting lots of dialogue, but stumbles on the word erection. One zombie pukes on Kubash (for a long time) and the queen whips him and puts a needle in his dick. These and other effects are not exactly realistic. The music is by I Love You and The Drills. Copies can be ordered (for \$14.95) from Ghost Limb Films, P.O. Box 3066, Hoboken, New Jersey 07030.

ENGLAND

SWEET BEAT (THE AMOUROUS SEX) (Something Weird, 58) D Ronnie Albert, P Jeffrey S. Kruger, S Ron Ahran

Pre-Beatle British rock movies are a rarity here, so this is a real find. Julie Amber is Bonnie Martin, a "holiday princess" (beauty contest winner) from Exeter. After one contest, she says, "I feel like a joint of meat in a butcher shop window!" Bonnie sings "Thanks" and wins a recording session at Miracle Records. In just a few hours, her test pressing is on the radio, and she hangs out at Al Burnette's Stork Room in London, an instant star. Soon, a sleazy, slick (and married) American promoter takes her to New York, where he puts the moves on her at the Hotel Astor, "Come on, this is New York, not old fashioned Boston or London!" After a kiss and a hard slap, he says, "Alright, I'm a heel! You dumb broad!" This movie looks even cheaper than it's American counterparts. The frequent mismatched reaction shots, bad acting, camerawork and editing add to the overall hilarity. Of course most viewers will watch this just for the musical segments. Highlights are Billy Myles singing his 57 hit, "The Joker" and The Five Satins doing their great "In The Still Of The Night" ("I remember, I remember, I remember..."). Both hits were on Ember Records, owned by the producer of this film. Most of the others acts are British and do tunes like "Your Careless Caresses".

HOUSE ON STRAW HILL (TRAUMA, EXPOSE) (New World, 75) D/S James Kenneth Clarke, P Brian Smedley-Aston

If you liked blonde starlet Linda Hayden in **BLOOD ON SATAN'S CLAW**, **TASTE THE BLOOD OF DRACULA** or others, this is her ultimate starring role. It's an erotic sex/horror mystery with Udo Kier, fresh from his Morrissey Dracula and Frankenstein movies as Paul Martin, a rich, stuffy and emotionless writer with a nice country house (and a great red typewriter). He occasionally freaks out while having bloody

flashbacks (and flashforwards) and wears rubber gloves during sex. Hayden arrives as a typist for his new sex novel and spends a lot of time masturbating (in her room, in a field...). She has a lesbian scene with Martin's visiting girlfriend (Fiona Richmond), kills the housekeeper and blows away two rapists with a shotgun.



Udo Kier

The blood is unconvincing and after a violent thunderstorm everything is suddenly sunny and dry, but the ending is a surprise and the video print is excellent. Smedley-Aston also produced **VAMPYRES** (74), also with lots of nudity and blood. **HOUSE** was originally 117 minutes long.

ITALY

WHAT! (LA FRUSTA E IL CORPO) (Import Horror, 63) D Mario Bava, P Elio Scardamaglia, S Ernesto Gastaldi, Ugo Guerra, Luciano Martino

One of Mario Bava's best features, **WHAT!** has been hard to see since it was released in America by the short lived Futuramic company in 65. Considered a bit too strong for most viewers in the mid 60s, **WHAT!** is excellent and should be as well known as **BLACK SUNDAY**. It's not only atmospheric as hell and scary, but yes - romantic, and those camera zooms can be pretty effective. Christopher Lee is in top form playing one of his all-time best roles as the hateful, sadistic Kurt Menliff (always in a black cape) who returns to the family castle by the sea. His dying father says, "You're not my son, you're a serpent!". Kurt whips the newlywed Nevenka, is found dead, then returns from the crypt (or does he?). Daliah Lavi, a former Miss Israel, looking a lot like Barbara Steele in some scenes, is Nevenka. Tony Kendall plays her husband. **WHAT!** which was filmed in France, was also released as **NIGHT IS THE PHANTOM**. Scriptwriter Gastaldi (Julian Berry in the credits) also wrote **THE HORRIBLE DR. HITCHCOCK** and other prime Italian horror movies.



Christopher Lee

THE DEVIL'S HONEY (Import Horror, 86) D/S Lucio Fulci, P/S Vincent Salviani, S Ludovica Marineo, Jesus Balcazar

9 1/2 WEEKS was a hit in Europe. This erotic revenge movie even has a sax player character that tries to look like Micky Rourke. The star though is Bianca Marsillach as Jessica, who takes her clothes off at every possible opportunity. Her abusive kinky bi-sexual exhibitionist musician boyfriend dies on the operating table after a motorcycle accident. She blames Dr. Simpson (Brett Halsey), a surgeon who is turned on by the color red, and cheats on his wife (Corinne Clery) with hookers in the office. Jessica kidnaps the doc, smashes his car with an axe, and keeps him tied up naked at an Oceanside home, feeding him dogfood, while she walks around naked and recites poetry ("the Devil's honey pot..."). She also drops molten wax on him and says, "My name is fear!" All the while, we see on/off flashbacks, showing how the saxman messed with her mind and life and got her pregnant. Halsey, the star of RETURN OF THE FLY (59) moved to Europe in the 60s and married actress Lucianna Paluzzi. A cut version of this movie is available from AIP Home Video as DANGEROUS OBSESSION.

JOHN CARRADINE

Both of these grade Z obscurities were directed in bits and pieces at different times by different people, who probably tried to sue each other later. The credits for both features have been debated for years. I think the ones here are pretty accurate.

HOUSE OF THE BLACK DEATH (Loonic, 65) D Harold Daniels, Reginald Le Borg, Jerry Warren, P William White, Richard Shotwell, S Richard Mahoney

Carradine is Andre de Sade ("The word insanity does not apply to the de Sades!") in this talky black and white witch movie. His brother Belial de Sade (a confused-looking Lon Chaney Jr.) has cloven feet and horns hidden by a hood. Belial leads a local Widdern group of witches who want Andre's power. Dolores Faith (THE HUMAN DUPLICATORS) is their sister and a younger brother is a werewolf. In his one and only brief monster scene he wears a gorilla mask! Scenes with Katherine Victor as Lila the witch were added by Jerry Warren. Doctors played by Andrea King (THE BEAST WITH FIVE FINGERS) and Tom Drake (THE CYCLOPS) spend the night. Two women fight over who killed a dog. Carradine and Chaney have no scenes together, but John eventually turns Lon into a skull. The most striking thing about this mess is that the story stops five times while women in revealing costumes do slow, sexy dances in a graveyard set complete with headstones and an altar! - in front of the Chaney devil! Did Ed Wood see this before he wrote ORGY OF THE DEAD??? The video copy has bad sound and is way too dark. Daniels directed TERROR IN THE HAUNTED HOUSE (58) and LeBorg directed those Inner Sanctum movies with Chaney and THE BLACK SLEEP (56). This one also may have been known as BLOOD OF THE MAN DEVIL, NIGHT OF THE BEAST and BLOOD OF THE MAN BEAST.

MONSTER (Premiere, 75) D/S Herbert L. Strock, P/S Kenneth Herts, Walter Roebert Schmidt, Garland Scott

The credits (and even the cast) for this all-star too dark ecology-minded movie are wrong in most books (including the

PSYCHOTRONIC book). An intro claims what you are about to see is true and it happened in 1971 in Columbia (where the creature scenes were shot). It was mostly shot later in New Mexico. A U.S. cement corporation (led by Phil Carey) have polluted a lake, creating a big Loch Ness type monster. The villagers stone, then burn a woman (whose husband had been killed by the monster) for being a witch. Carey sends tough guy Jim Mitchum to stop the bad news from leaking out and he has problems with a pushy American lady reporter. Anthony Eisley is the foreman, messing around with the corrupt mayor's daughter. His blonde ex-girlfriend has her legs bitten off after a nude swim. Carradine is a priest against the "foreign polluters". The creature is seen as a big claw or as a silly puppet head with floppy jowls. Strock directed I WAS A TEENAGE FRANKENSTEIN (57), Hartford/Herts also directed THE LUCIFER COMPLEX (78). MONSTER is also known as MONSTROID.

FRANCE



Peter Cushing

TENDER DRACULA (LA GRANDE TROUILLE) (Blood Times, 74) D Pierre Grunston, P Jerome Kanapa, S Justin Lenoir

Peter Cushing is great in this atmospheric romantic French horror/sex comedy musical. He plays MacGregor, an eccentric horror star, who lives at a great looking remote old castle on an island with his loving witch-like wife Heloise, who only he can call Mabel (Valli). The usually restrained Cushing, (sometimes made up as a scary vampire) yells and laughs a lot and is very funny. His producer sends two scriptwriters and two sexy starlets to try and bring him out of retirement. One writer is Bernard Menez (also in the Christopher Lee French vampire comedy DRACULA AND SUN). Boris, the Russian one, is also a make-up artist. The whole movie is filled with is-it-real, make-up or a dream sequences. Statues cry, people are killed or cut in half. The servant accidentally cuts off his own body parts with an axe. One of the starlets is Miou Miou (a well known star in France) in a curly

wig. She and her friend both run around naked a lot and sing silly songs, ("I'm scared, I swear.."). Cushing even gets to waltz, spank Miou Miou (in an electric chair) and play his own gravedigger father in a flashback. This movie could never have been made anywhere but France. Unfortunately the print was pretty dark.

FACELESS (PREDATEURS DE LA NUIT) (Import Horror, 88) D Jesus Franco, P Rene Chateau, S Pierre Ripert, Fred Castle, Jean Mazariil

Jesus Franco, who has directed something like 250 movies, occasionally makes a bigger budgeted feature like this. In some ways, this is the ultimate Franco film and it was shot in English. It has an incredible all-star cast, is gory, absurd, very sleazy and tasteless, and is full of multi-layered references to earlier Euro horror hits, especially his **THE AWFUL DR. ORLOFF**. Helmet Berger (**DORIAN GREY** -70) stars as Dr. Flamono, a voyeur trying to restore the beauty of his girlfriend (and daughter?) Ingrid after a scared woman throws acid in her face. His big clinic in Paris, where he treats silly rich vain older women, has TV monitors everywhere. One patient (Stephane Audran) has a long syringe thrust into her eye. Telly Savales (in New York) hires a Nam-vet private eye (Christopher Mitchum) to find his kidnapped coke-sniffing model daughter (Caroline Munro) being held in one of the clinic's padded cells. The doc visits Prof. Orloff (Howard Vernon) who sends him to a former S.S. officer and war criminal (the late Anton Diffring) for professional advice. The doc has a threesome with his nurse (Brigitte Lahaie) and a hooker picked up in Pigalle. Lahaie, the beautiful former porno star (recently in **HENRY AND JUNE**) has lines comparing actresses with hookers. A facial skin peel scene is a direct copy from **EYES WITHOUT A FACE**, taken to absurd (H.G.Lewis style) extremes. A rapist servant decapitates somebody with a chainsaw, then kisses the head. Others are killed with scissors and a power drill. Mitchum fights a gay fashion designer and his muscle-bound boyfriend Do Do. After an irritating non-ending, we hear the **FACELESS** theme song. Totally incredible. Some people have suggested that Franco didn't really direct this movie, but nobody else shoots sex scenes through a fishtank like that. The Canadian video version is cut, the French is not.

U.S. TERRITORY TERROR!!!

FLYING SAUCER (Rhino, Nostalgia Merchant, 50) P/D/S/star Mikel Conrad, S - Howard Irving Young

Sam B. (Mikel) Conrad was an actor/self promoter from Columbus, Ohio, who had been in P.R.C. and Lippert westerns. After small roles in **ABBOTT AND COSTELLO MEET THE KILLER** and **FRANCIS** (both 49) he decided to make his own film. The result (the world's only anti-Communist flying saucer movie) is a unique experience, shot partially on location in the scenic territory of Alaska. Conrad plays Mike Trent, a millionaire Manhattan playboy sportsman, two fisted drinker, war vet who reluctantly goes undercover to his native Alaska with a blonde "nurse" to find out about a rumored saucer before the Commies can get ahold of it. Mike falls in love, thinks an obvious spy is really the new caretaker, and gets drunk, beat up and shot in Juneau. The briefly seen saucer itself was a film first - it makes a roaring sound as it speeds through the sky (but turns out to be from earth and is piloted by actor Denver Pyle!). In 49, **FLYING SAUCER** had an advance world premiere in Columbus and went

on to play in theatres for several years. After **UNTAMED WOMEN** and **HOODLUM EMPIRE** (both 52), Conrad's acting career ended. All you'd ever want to know about **FLYING SAUCER** was in Filmfax #8.



Patricia Garrison and Mikel Conrad in **THE FLYING SAUCER**.

SHE GODS OF SHARK REEF (Sinister, Dark Dreams, 56) D Roger Corman, P Ludwig H. Gerber, S Robert Hill, Victor Stoloff

When busy director Roger Corman wanted a vacation in 56, he quickly arranged for A.I.P. and Ludwig Gerber (a lawyer from Texas) to back two color films to be shot in Kauai, Hawaii in 4 weeks. The A.I.P. film was **THUNDER OVER HAWAII/NAKED PARADISE** starring Richard Denning. The no-star 63 minute indy **SHE GODS** was later distributed by A.I.P. in 58. Chris (Bill Cord) and Lee (Don Durant), two handsome guys on the lam in print mini-skirt swimsuits are stuck on an island of all female pearl divers, run by an angry white lady who speaks pigeon English. Lee, the bad guy, says, "It's always the same isn't it Chris. You gotta louse things up because of some dame!". Chris, with the always perfect blonde hair, falls for the innocent Mahai, played by 18 year old Lisa Montell (also in **WORLD WITHOUT END**, **NAKED PARADISE** and **DAUGHTER OF THE SUN GOD**). The women dance, swim, tell stories, and talk about the shark god, who is angry because the men had stopped a sacrifice - **BIG TABOO!** The cinematography was by David Crosby's father Floyd. The Pathecolor is so faded, it looks like brown and white.

THE FORBIDDEN DANCE (Epic, 90) D Greydon Clark, P Marc S. Fischer, S Roy Langsdon, John Platt

Menahem Golan's 21st Century made this quickie Lambada movie that fought it out at the boxoffice with those other lambada movies. This one is the most absurd, has the best cast, and teaches valuable lessons about the rain forest and the ozone layer. Nisa (Laura Herring, a former Miss USA) is a Brazilian jungle princess who moves to Beverly Hills to stop a big corporation from destroying her land. She becomes a maid, has safe sex with the boss' son, teaches the lambada at a disco, becomes **XTASY**, the star attraction at a fantasy whore house, is kidnapped by corporate villain Richard Lynch (who wears a cowboy hat - and dances) and

wins an audition to dance on Kid Creole's TV show. Sid Haig is hilarious as the big ugly witchdoctor who dances in his loincloth and yells "Yi Yi Ya Ya Ya!" a lot. He also roars like a lion and follows Nisa to L.A.. Kid Creole and The Coconuts (who should definitely be in better movies) do two songs. The Kid's right on closing message on TV is "Boycot their ass!" Clark, who started as an actor in movies like SATAN'S SADISTS, also directed SATAN'S CHERLEADERS, WACKO and SKINHEADS.



Director John Derek back in 65 starring in THE SWORD OF ALI BABA

GHOSTS CANT DO IT (Triumph, 90) D/S/cinematographer John Derek, P/star Bo Derek

5'4" Bo Derek, who was once a Cornflakes box model, is back! Anthony Quinn plays Scotty, her cantankerous billionaire husband, her "great one", "the Great Scott". After Scotty has a heart attack, then shoots himself, he constantly shows up as a ghost. Problem is there's no connection whatsoever between Quinn - reacting, laughing, coaching... on a bare set covered by clear plastic bags - and Bo constantly talking to - nobody (and taking her clothes off a lot). A gangster forces Bo to take sleeping pills while she's naked in a pool. She plans to kill Fausto (Leo Damien) so Scotty can take over his body. Julie Newmar shows up a few times as an angel to talk to Quinn and Donald Trump, the world's most hated millionaire, plays himself. The dialog is indescribable. Few people realize that this is the 8th film that the former actor John Derek has directed - and only half of them starred Bo. Derek also directed obscure movies starring Ursula Andress, Linda Evans and Annette Haven - and he was only married to two of them. This is the third Derek movie for Don Murray, who directed THE CROSS AND THE SWITCHBLADE and plays Bo's friend. GHOST was filmed in Sri Lanka, The Maldive Islands, Wyoming and Hong Kong and I'm sure everybody involved had a nice time. .

MERIDIAN (Paramount, 90) P/D Charles Band, S Dennis Paoli

The BEAUTY AND THE BEAST TV show seems to be the inspiration for this stupid but sexy romantic fairy tale filmed in Italy, but parts of it were obviously copied from the Italian

Christopher Lee movie, CASTLE OF THE LIVING DEAD (63). There's a traveling performance troupe with a dwarf, fire eater and strongman and those same great old scary face caves are shown. "Charlie" plays an American painter, restoring a cursed 15th century painting. Her best friend (Sherilyn Fenn), a sculpture, comes to stay with her at a big castle and they invite the performers to dinner. Now comes the real reason for this devious movie: after a slow motion "trip" collage, good and bad twins from the troupe have slow motion, breast- bouncing sex with the naked drugged girls, then trade them off. Charlie and Sherilyn are both naked a lot and Fenn has sex with the (good and sensitive) twin when he becomes a hairy beast too. When the naked man transforms during a cheap looking time lapse sequence, he becomes an animal man with pants on! There's also some nonsense about female ghosts, and characters cry about love and how unfair it all is. Sherilyn Fenn has been in lots of low budget movies since 84, but now that she's Audrey on TWIN PEAKS, her face (and body) is everywhere. Fenn is from Detroit and her mother was in The Pleasure Seekers with her aunt - Susie Quatro! You might want to play "48 Crash" while you watch MERIDIAN's orgy scene. Those of you that want to check Fenn out some more, watch TWO MOON JUNCTION (88) and see the Dec. 90 Playboy. Scriptwriter Paoli also co-wrote REANIMATOR and FROM BEYOND for Band.

LUTHOR THE GEEK (Quest, 89) D Carlton J. Albright, P David Platt, S Whitey Styles

Luthor Watts (Edward Terry), a repulsive, balding blonde haired maniac with metal teeth that makes chicken noises and crows like a rooster is paroled after 20 years in prison. He had been strongly affected by seeing a real circus geek as a kid in 1938 (shown in an excellent prologue). Luthor eats raw eggs in a supermarket and bites an old lady on the neck before heading for a remote farm where he ties up the young widow who lives there. Her oblivious big-breasted daughter shows up for a shower (then bed) sex scene with her boyfriend. When she finds her mother tied up, she cries and leaves her there! Luthor leaves, kills people, returns and guts the boyfriend, bites the stupid sheriff's finger off and stalks the determined, surviving mother, who triumphs in a bizarre, ridiculous, but oddly effective and memorable ending. Directed in Iowa and Illinois by the same man who wrote and produced THE CHILDREN (80).

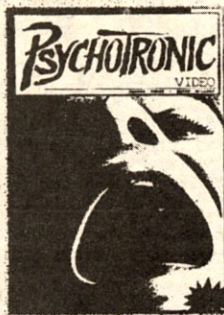
CARNAGE (Media, 83) P/D/S/cinematography Andy Milligan

In PV #6, I thought that WEIRDO was Andy Milligan's first feature since the 70s, 'cause I didn't know about this AMITYVILLE HORROR copy, filmed on Staten Island. The box tries to convince you that, "You'll scream with laughter!", but this scratchy looking typically senseless Milligan movie isn't a comedy and it isn't exactly funny. Newlyweds move into an old house, the scene of an earlier murder/ suicide. When a man taking a bath is electrocuted by a radio (playing harmonica music) you can see his underpants. When the husband's New York secretary shows up, a floating axe decapitates her obvious dummy head. A butcher knife flies into the priests head. After all this, none of the dead people are missed, no police arrive and the couple calmly worry about leaving - "I love this house so much!". Eventually the wife joins the laughing ghost couple with echo voices. Lew Mishkin was the executive producer.

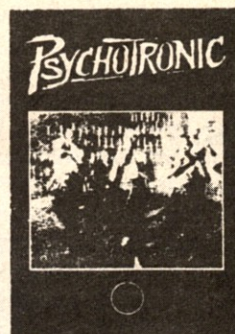
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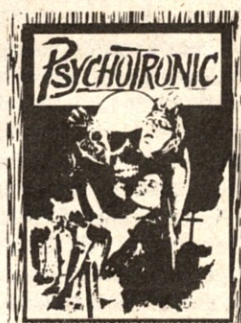
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BOOKS



PUBLICITY STUNT! GREAT STAGED EVENTS THAT MADE THE NEWS (Chronicle \$12.95) Candice Jaconson Fuhrman

This wins the first PSYCHOTRONIC book of the year award. America's legacy to the world isn't Democracy or even Capitalism, but the fine art of convincing people that they need to buy (or pay to see) a product or to support a party, politician or position no matter how stupid, useless, phoney or harmful those products, people or plans are. America should honor P.T. Barnum, Col. Tom Parker, Ed McMahon, Spuds MacKenzie, and Roger Ailes with statues, monuments, holidays and postage stamps and their strategies and achievements should be taught in school. This excellent, fascinating illustrated book shows in an amusing and historical way how deceptive publicity helps make ordinary mediocre products household names, makes some people rich and powerful and makes poor but willing fools out of the rest of us. See hateful and much hated millionaire John D. Rockefeller become a good guy after a press agent told him to give dimes to children on the street! See young girls paid to scream hysterically at early Frank Sinatra concerts! See a phoney publicity shot of Marilyn Monroe being discovered, working as a babysitter! See politicians wearing stupid hats and kissing babies and read how obscure works of art became valuable and well known after the media coverage of planned and phoney censorship attempts. Read about 100s of photo-op events and hoaxes, (including animal stunts, beauty contests, world record breakers, movie premiers held underwater and at a nudist colony, John and Yoko bed-ins...) all reported faithfully as real news!!! If you can't find PUBLICITY STUNT!, write to publisher at 275 5th St., San Francisco, CA 94103.

HOW TO MAKE YOUR ADVERTISING TWICE AS EFFECTIVE AT HALF THE COST -1990s EDITION (Bonus Books \$14.95) Herschell Gordon Lewis

Yes, it's another how-to book written by the director of JUST FOR THE HELL OF IT and BOIN-N-G. In the preface, he advises you to "Throw out or donate to a museum any books on advertising printed before 1984". Some topics: "The Power Of

Guilt", "How To Look Like A Giant When You're Really A Pygmy", and "How The Giants Stumble". Illustrations include shots from the expensive Apple "1984" TV commercial, Dorn DeLouise and Alan Alda hawking computers, and Ed McMahon on American Family Publishers envelopes. This book is a serious, sensible and valuable tool if you're advertising something/anything and could be very enlightening for the confused, uninformed consumers out there. Believe it or not, Lewis also now has a twice a day, 5 minute radio program on the Miami, Florida station, WNWNS - AM. He delivery and comments have been described as "like Andy Rooney" (!).

THE GARAGE KIT THAT ATE MY WALLET! (Webb-Head Enterprises, \$12.95 ppd) Terry J. Webb

Cheap plastic Aurora monster kits were very popular during the 60s. I built and painted Frankenstein, Dracula and the Wolfman, then under the diabolical influence of Cleveland's Ghoulardi, blew them up. A while later, both the fireworks that destroyed them and the glue that held them together were illegal. Monster models are back though and they're better, more varied (and much more expensive - around \$40) than before. The new wave of monster kits (now made of resin or vinyl) started a few years ago with the Japanese/Hawaiian Biliken company making meticulous beautiful scale models of 50s A.I.P. creatures (THE SHE CREATURE, INVASION OF THE SAUCERMEN aliens...). Now other companies in America and Japan have gotten into the act and fans can buy models of everything from Freddie, Jason, Leatherface and

Elvira, to Ray Harryhausen creatures, Maria from METROPOLIS, NOSFERATU, THE AMAZING COLOSSAL MAN and even Tor Johnson (!). This 100 page, illustrated guide book shows and describes nearly 100 available model kits. Order from Webb-Head, 2618 Milverton Way, Columbus, Ohio 43224.

MOVIE BUFF CHECKLIST - A HISTORY OF MALE NUDITY IN THE MOVIES (Campfire Video \$19.95) Marvin Jones

In the past, I've reviewed editions of THE BARE FACTS, a guide to (mostly female) nudity in video tapes. This 230 page

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Ed McMahon of NBC's Tonight Show

all-male version goes even farther. It lists nude appearances alphabetical by actor, has a well researched, detailed historical section - and is illustrated. If you want to see naked pics (most from films) of Malcolm McDowell ("the king of male nudity"), Johnny Crawford, Jan-Michael Vincent, Burt Lancaster, Peter Fonda (naked in 6 movies), Stallone (the "Italian Stallion"), and Buster Crabbe (!), they're all here. Movies can be cross referenced in the index. Bruce Davison (WILLARD) wrote the intro. If you're really into seeing actor's private parts and want to see 'em move, the editor also offers two compilation video tapes. Jones also directed a gay (non-porno) vampire video called LOVE BITES. Write Campfire at PO Box 71318, Los Angeles, CA 90071-0318

MORE CLASSICS OF THE HORROR FILM - FIFTY YEARS OF GREAT

CHILLERS (Citadel \$14.95)

William K. Everson

William K. Everson, a British film historian (and NYU teacher) wrote the eye opening CLASSICS OF THE HORROR FILM in 74. Ranging mostly from the silents to the 40s, it surprised some readers at the time for praising movies like MURDERS IN THE ZOO and STRANGLERS FROM THE SWAMP. This sequel spends a lot more time on obscure, forgotten, and foreign horror movies plus many "almost horror" titles about haunted houses, seances, murder mysteries... Everson makes the important point that a lot of the marginal "golden age" titles had excellent sequences or were even better and scarier throughout than a lot of the better known official horror and monster movies. He also covers some films up to 86

(when this book was published in hardcover) and even includes KONGO, KING KLUNK (a cartoon), J'ACCUSE, THE MAD DOCTOR, SECRETS OF THE FRENCH POLICE, 13 WOMEN, and THE 13TH CHAIR. My only (minor) complaint is that the informative text rarely is close to the appropriate stills. This book has many more rare illustrations than the first book. Fans of Monogram, P.R.C., Famous Monsters magazine, Lugosi, Karloff, Atwill, Zucco and Acquafredda will not be disappointed.

UNIVERSAL HORRORS - THE STUDIO'S CLASSICS FILMS, 1931-1946 (McFarland, \$47 ppd.) Michael and John Brunas and Tom Weaver

Everything you could possibly want to know about every (even marginally) horror movie from the Universal studios, from DRACULA (31) to THE BRUTE MAN (46) is in this thick and heavy over 600 page book. Besides all the expected monsters, the Sherlock Holmes and Dr. Death series are covered, along with forgotten titles like SECRET OF THE

CHATEAU (34) and THE CAT CREEPS (46). This fact-filled book has many excellent photo and ad illustrations and lots of behind the scenes marketing, financial, censorship, and personality information. Details about how footage, sets and plots were often recycled is especially interesting. One mediocre plot (from SHE WOLF OF LONDON) was even copied by other studios several times, for DEVIL BAT'S DAUGHTER (from P.R.C.), THE SON OF DR. JEKYLL (Columbia) and DAUGHTER OF DR. JEKYLL (Allied Artists). Despite the many classics included, the opinionated authors are well aware that many WW2 era Universal horror movies were no better (or were even worse) than the competition from Monogram and P.R.C. An appendix lists all the titles that were offered on TV as part of the 1957 Shock and Son Of Shock packages. Write to McFarland at Box 611, Jefferson, North Carolina 28640

SPLATTERPUNKS:

EXTREME HORROR (St. Martins, 14.95) edited by Paul M. Sammon.

This anthology includes 16 unflinching short horror/science fiction stories by Clive Barker, Richard Matheson, Philip Nutman, Joe R. Lansdale and others plus a "Films That Bite" section by Chas. Balun. All of the tales were written after 84 except for the futuristic zombie/slave/hooker thriller/love story "Meathouse Man" (76) by George R.R. Martin. A very interesting and informative "Outlaws" section by the editor goes to great pains to document what "Splatterpunk" is and isn't, and what authors (including William Burroughs and Harlan Ellison) and filmmakers (including Bunuel, Meyer, H. G. Lewis, Hennenlotter and lots of

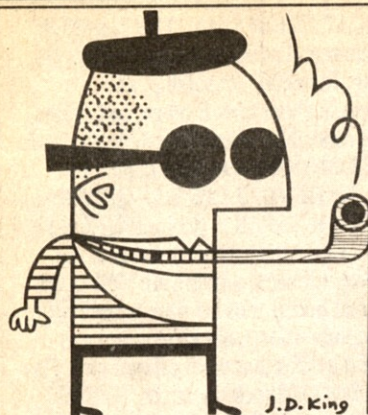
Italians) contributed to the movement, whether they knew it or not.

MARIO BAVA - IL MAESTRO ITALIANO (Gerald Noel Faneditions)

One of the best in a series, this great looking photo booklet includes 68 photos or lobby cards from all phases of the influential late Italian director Mario Bava's career. 12 pictures are in color. If you're a fan of BLACK SUNDAY, PLANET OF THE VAMPIRES, KILL, BABY, KILL, TWITCH OF THE DEATH NERVE, Christopher Lee, Barbara Steele, Cameron Mitchell or John Saxon, they were all directed by the late master of horror. Lucas Balbo (who interviewed Paul Naschy for PSYCHOTRONIC) wrote the intro and supplied many of the rare illustrations. This is Noel's 2nd all-Bava collection. In America, all available Faneditions can be ordered from Richard Svehla, 4000 Glendarm Ave., Baltimore, MD 21206.



Rondo Hatton!



J.D. King

record reviews



By Art Black

"In a world of mega-stores, mega-stars, mega-sales and mega-hype, there is little room left for the individual with a megaphone." Luckily you and I and WRECKLESS ERIC live several parsecs closer to meltdown than that. "At The Shop" is Eric with sketchy backing in the New Rose record store circa early 90, growling and howling and torturing a harmonica live to 2-track. Sounding more like the sorely overlooked Len Bright Combo than Eric's relatively (cough) polished bands bookending that short-lived mid-80s phenomenon, "ATS" like his (solo) shows stateside a few months back, is RAW AND ALIVE enough to genuinely restore my faith during this era of musical desolation, when you can't tell the indies from the majors and vinyl has vanished almost entirely save for limited-edition inbred ratpack hoarders and throwbacks. Guaranteed to suck the spittle from your ears and leave you thirsting and weak, like, say, Hasil Adkins or Kim Fowley Jr. or Daniel Johnston, Wreckless Eric's niche is so far removed from the mainstream as to be unfathomable to the CD-suckled rabble, preaching a grainy and bitter (anti) romanticism virtually unequalled since the Velvet Underground. As a career overview, "ATS" re-offers his debut B-side in new clothes (read naked) and 5 more updates so full of obviously heartfelt pain/longing/betrayal/unrequited love/yearning that you gotta wonder how the guy's still alive. Now several years sober, he ain't cleaned up his act one whit, and I for one wish him all the misery in the world. Just as long as he keeps venting it like this. (New Rose, France).

Another Frenchie import, promoted by New Rose as a comp of porno soundtracks (uh huh), JIM DICKINSON'S "Spring Poems" is vol. 2 of his "Delta Experiments" series, and couldn't be further from Vol. I. Whereas the first ("Down Home") gathered lost legends and unknowns from Memphis and the delta below for a delicious lick of country blues variations, this volume is comprised of highly treated instrumental atmospherics; keyboard based, languid, and frequently as pointless as the usual incidental music when

cleaved from its intended images. Given Dickinson's impeccable credentials as producer and musician (Chilton/Big Star, Replacements, Mud Boy And The Neutrons, Panther Burns) and abilities as an archivist, I'd have to say his "composer" hat doesn't fit nearly so well in my little psychotronic world (New Rose, 7 Rue Pierre Sarrazin 75006 Paris, France).

The mini-genre of "theme" compilations has so quickly devolved that it's no longer even fun to go slumming with the generally semi-respectable bands involved to hear them make fools of themselves "interpreting" the individualistic tuneage of the past few decades most individualistic stylists, from Brian Wilson to Motorhead, AC/DC to Buddy Holly to Kiss, to Neil Young, to the Stones (twice) to the Velvet Underground's first LP in original order (with 2 more Velvets covers comps already announced). That said, the SONICS are arguably the best source material so far chosen, considering that their brilliance and endurance lay in reduction and intensity rather than prowess or innovation. (I mean, come on, covering BEEFHEART? BARRETT? Gonna improve on the originals, huh kids?). The Sonics: simple, stripped tunes, basically all hook, amped up and blasted out-- cool as corpses. Hell, anybody can do it. Naturally none of these groups out-sonic The Sonics, on HERE AINT THE SONICS!, nor do any of them sufficiently subvert the material to render it entirely new (see: Sonic Youth "Burning Farm", feedtime "Ann"), though several:



Wreckless Eric

Screaming Trees, Cynics, and Thee Headcoats most prominently, invest enough of their own individuality and attitude to validate this as a curio for parties too polite for the real rudeanddrunch of The Sonics. (Pollama P.O. Box 95364, Seattle, WA 98145).

UNCLE SAM meanwhile steal the Sonics' "Cinderella" lick for their "Whisky Slick" 12", pairing it with a Link Wray cover on the flip, vouching for their taste, if not ability. Essentially EZ-listening metal with utterly characterless vocals. (Skellar P.O. Box 17423 Rochester, NY 14617). PYGMY LOVE CIRCUS, formally one of the worst bands on Sympathy, now

are one of the worst bands on XXX. Moving up in the world guys. (Update: I've since heard LAPD and the new CELEBRITY SKIN. Maybe PLC ain't the worst on XXX after all.) (XXX 6715 Hollywood Blvd. #284, Hollywood, CA 90028). THE SIX AND VIOLENCE mix the worst of The Dead Milkmen and Adrenalin O.D., stirring in some Ian Anderson flute just in case you don't despise 'em enough already. At least as funny as Crucial Youth. (Fist 131 Ayers St. #1A, Teaneck, NJ 07666). (AB)

If it isn't too late for Christmas music, we received two CD comps: CHRISTMAS PARTY WITH EDDIE G (CBS) probably the best, most diverse and craziest Xmas comp that will ever be released. Rare songs by Louis Prima, Huey Piano Smith, and Rufus Thomas are mixed with more by Eddie Lawrence, Foghat, and NRBQ along with Elvis and Three Stooges breaks. THE DARK SIDE OF THE CHRISTMAS TREE (Performance) has 25 new Christmas comedy songs ("Jingle Hell", "Wreck The Halls"...) by The Jethros and The Space Negros. From Sweden comes the US debut of THE CREEPS ("Blue Tomato"), a group I wrote about in High Times three years ago

and DESPERATE TEENAGE LOVEDOLLS fans should know that "Third Eye", the major label debut of RED KROSS is out on Atlantic. On the homemade tape front, Frank

FIVE GREAT MUSICIANS!! THREE GREAT CHORDS!!



The Sonics

Coleman did the soundtrack to THE DEMON WITHIN, an unfinished feature, and STORMCLOUDS from England have an "acid tape" they've called "Psychotronic". We also received: THE BAD TASTE picture disc album. The deluxe full color gatefold package is the soundtrack to Peter Jackson's science fiction/horror/gore comedy movie from New Zealand, but was issued in Germany. (See PV #7 for ad). - Cool Crypt LPs by THE RAUNCH HANDS, THEE MIGHTY CAESARS and THEE

HEADCOATS (both led by England's Billy Childish), THE GRAVEDIGGERS, and THE DEVILDOGS. - HAPPY FAMILY from Austin, Texas, NAKED RAYGUN from Chicago and KINGHORSE from Louisville, Kentucky (from Caroline) - RIKK AGNEW'S YARD SALE and DUDE YOU ROCK (a comp) (Triple XXX Records) - "No Easy Way" by THE FELLOW TRAVELLERS, featuring Jeb Nichols of London (from Okra in Columbus, Ohio). (MJW)

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SPARE PARTS

By DALE
ASHMUN



PSYCHOTRONIC contributors have been getting around lately. Fred Brockman just returned from London and Paris, and as I write this, Art Black is in Japan and Dale Ashmun is in Thailand (I think). I'm writing this column myself this one time, in the hope the Dale won't get caught disobeying any Southeast Asian laws and will be back in issue #9. This is Dale's Column though (in the past SPARE PARTS has appeared in STOP and HIGH TIMES).

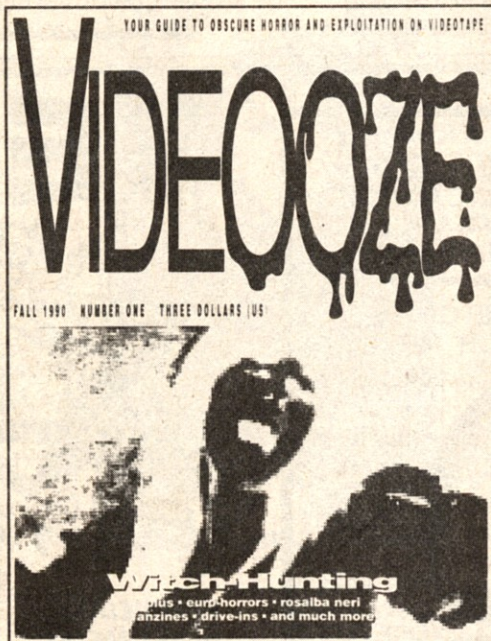
Back in PV #5, I reviewed HONKY TONK NIGHTS, a movie with porn stars, Kinky Friedman, and Naomi Eisenberg from DAN HICKS AND HIS HOT LICKS. Michael Fenimore sent #12 of THE MANDOCRUCIANS DIGEST ("America's Only Mandolin publication!") because it features good recent interviews with Hicks and "Lickettes" Eisenberg and Maryann Price. The issue also has an article about the late Jethro of Homer and Jethro. (\$2.50 an issue from PO Box 1935, Martinsburg, West Virginia 25401). HISTORY OF RAGTIME FANZINE likes Scott Joplin and Brian Wilson, comes with a free single and has a real wooden match attached. It's from Omar de Silva, P.O. Box 49, Barking, Essex, England (I think).

BLACK TO COMM (#17) is the biggest issue yet (76 pgs.) of this obsessive tiny type zine dedicated to the (mostly former) rock scenes in Detroit, New York, and Cleveland. Where else could you find photos and articles about ROCKET FROM THE TOMBS, SIMPLY SAUCER, THE SCOTT MORGAN BAND, THE RATIONALS, YO LA TENGO along with lots of record reviews? \$4.50 from Christopher Stigliano, 714 Shady Avenue, Sharon, PA 16146.

BREAKFAST WITHOUT MEN (#13) has interviews with session drummer Hal Blaine and Tiny Tim, a Tom Jones quiz and strange cartoons and humor. \$1.75 from Gregg Turkinton and Lizzy Kate Gray, P.O. Box 15927, Santa Fe, NM 87506. Their special #9 issue was all capsule movie reviews.

Here are some American movie fanzines, we received after the ordering guide (#7) was finished. As soon as we find room, we'll print part 2 - a history of fanzines, then we'll try and get around to zines from other countries.

MODERN TIMES is a serious (and very good) film newspaper edited by Noah Ford (why don't I believe that name?) that (sort of) resembles some of the better (older) issues of Film Comment. Some features have been on THEY LIVE (#1), Monte Hellman and his great sounding IGUANA starring Everett McGill of TWIN PEAKS (#2), Sergio Leone, Gerd Oswald, and Jack Smith (who all died last year) (#3), lots of thought provoking 20 best films of the 80s lists (#4) and John McNaughton and Philippe Mora (#5, which is 28 pgs). Back Issues are \$2 each. A subscription is \$15.00 - to MODERN TIMES, 1931 Scott Avenue, Los Angeles, CA 90026. It seems to come out about as often as PSYCHOTRONIC.



VIDEOOZE (Your Guide To Obscure Horror And Exploitation On Videotape (#1) (26 pgs, \$3) is off to a very promising start and has some great looking original (computer scanned?) ads (HOUSE THAT SCREAMED, CONQUEROR WORM...) and what looks like some frame blow ups. The articles are about witch hunt horror movies and Italian actress Rosalba Neri and about a dozen European horror tapes (including a few Paul Naschy ones) are reviewed. Bob

Sargent, PO Box 9911, Alexandria, Virginia 22304.
HORROR SI FI NEWS JOURNAL #1 (12 one side
 pgs) is the crudest no-frills zine since Dave Szurek's
 Weird City, but it's like receiving a long mistake-filled

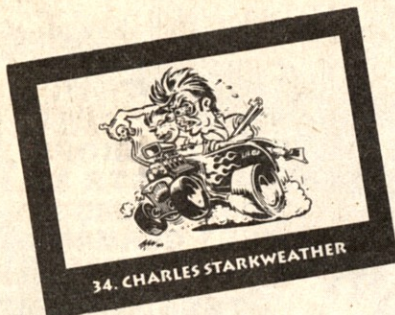
letter full of upcoming
 film/video facts and
 lists - typed on an old
 broken typewriter.
 One list has 108 new
 film titles that have
 been announced
 (CURSE OF THE
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Atwood, CA 92601, \$12. ppd. All 40 cards have black
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 of real killers by B. Otis Link or "The Pizz". The back
 of each card is crammed with gruesome facts and
 information written in a jokey style. They're all here:



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 93982, Hollywood,
 CA 90093.

EVEN PARANOICS CAN HAVE

ENEMIES (#2) is an art/porn/mondo zine with lots of
 pictures that would shock Dick York, who is on the
 cover. \$2 from Tom Long, 868 Greenview, Gurnee, IL
 60031.

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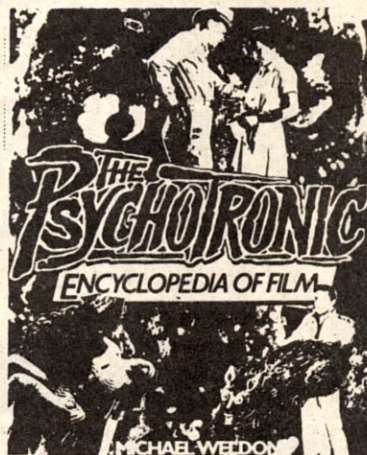
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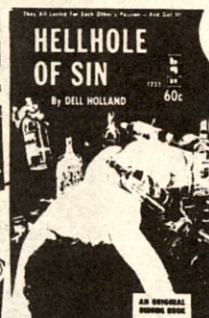
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EACH ADD'L: \$2.00**



**AUSTRALIA JAPAN via Air SHIRTS: 1: \$6.00
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THE DEVIL THUMBS HIS NOSE!!!

* * * * *

TO HELL AND BACK WITH LAWRENCE TIERNEY

Interview by Michael and Cheryl Murphy

In less than 10 years, actor Lawrence Tierney starred in nine black and white crime movies. After DILLINGER, his first hit, the former model from Brooklyn was typecast, usually as a snarling, sarcastic, brutal, rotten, manipulative and seductive thief and sometimes murderer. A few times he was the hero - sort of. In real life Tierney had a hard time with that kind of fame, a bad temper and a serious drinking problem. Few celebrities have been in so much trouble in public. Many people don't even realize that the big bald character actor working today is the same handsome bad guy from over 40 years ago, but Lawrence Tierney is back working pretty steady and it's time to take a look back on his long and erratic career. His life should be a book (or maybe a movie).

Lawrence Tierney was born (1919) and raised in Brooklyn. He

was a star athlete at Boys HS and attended Manhattan College on an athletic scholarship. He took acting lessons and was in a few plays. His younger brother, actor Scott Brady was born Jerry Tierney in 1924. Their father, Lawrence Sr. was Chief of New York's Board of Water Supply Police Force, guarding the aqueduct during WWII.

"I was brought out to L.A. under contract to RKO in 1943. A seven year contract. Val Lewton was a very wonderful, kind, talented and a gentle man. And he was a real nice guy. He liked me, he got a kick out of me. When I first came here I carried the Brooklyn accent and I'd say, 'Doity Poiple Boids' and all that stuff and I amused him very much. I was young. I was about 23. He kept telling me, 'Where do I know you from, where do I know you from?' when I was introduced to him. And I said, Gee, I don't know, did you spend much time in New York? Have you ever been in jail in New Jersey?' And we had a laugh or two, but he couldn't figure out where he knew me from. So about 2 or 3 weeks later I'm walking down the studio lot and from his office up on the third floor he hollered out, 'Lawrence, Lawrence!' and I said, 'Who is it?' and he said, 'It's Val Lewton, come on up'. So I went up and he said, 'Now I know where I know you from.' And he had two books in front of him. A Sears and Roebuck catalogue and a Montgomery Ward catalogue. I had done a lot of modeling before I got into the business, so there were old pictures of me in bathing suits, hats and jackets, suits. So that's where he said he saw my face many times, 'It's my hobby to buy things from the Sears and Roebuck catalogue'. So we became friends after that. Then he was doing a picture called GHOST SHIP. He gave me the part of Louie and I get killed in the thing in a chain locker by Richard Dix who was the bad guy in GHOST SHIP." The rare feature, directed by Mark Robson, was the object of a plagiarism suit. Lewton and RKO lost and the film was withdrawn from distribution. THE FALCON OUT WEST was the 5th in a series starring Tom Conway. "Then in YOUTH RUNS WILD I played a small part of a local bad guy peddling drugs and getting kids to do crooked

things, steal cars for me. A slick character." **YOUTH RUNS WILD**, also directed by Robson, was an early JD movie that was ruined by the Hays censorship office. Originally to have been called **ARE THESE OUR CHILDREN?**, an entire subplot about an abused kid killing his sadistic father had to be removed. It received bad reviews and was a flop. **BACK TO BATAAN** was a popular John Wayne war movie hit set in the Philippines with Anthony Quinn. Tierney was Lt. Commander Waite. **MAMA LOVES PAPA** was a Leon Errol comedy and **THOSE ENDEARING YOUNG CHARMS** was a romantic comedy starring Robert Young.

"Then they dropped my option and Val Lewton was mad about it. And so about a week later they said they decided not to drop my option and my agent said, 'No, he's signed to do a test at MGM now, you'll have to wait'. So I went to MGM, then I went to



Universal, then I went to 20th Century Fox, then I went to Warner Brothers. Warner Brothers did 5 screen tests of me. They finally decided they weren't going to sign me to the contract. They had a consensus among 8 of their producers and they said 'Here's the test, we think he's a good type. Will you use him in your next years?'. But producers don't like to be pinned down, so after a considerable discussion they took a vote. Three said, yes, we'll use him, five said we're not sure. If only one other had said they'd use me, it would have been a split, they would have signed me. I had worked jobs just to keep going, working at a lumber yard in Beverly Hills, working in a slaughterhouse, I kept losing jobs because I took too many days off to go to interviews. I also had a job incidentally working for Foster and Klaiser, the billboard advertising company. One of the billboards I helped build, a year later or less, my picture was spread all over the thing for DILLINGER.

"During that time, I heard about a film in a headline in Hedda Hopper's column that said the King Brothers were looking for a new unknown to play Dillinger. So I went over there that day. They were busy moving and were out to lunch. So I waited in the other room and there were a whole pile of scripts there about Dillinger, so I stuck one in my coat and said, 'I'll be back later'. So I went to a diner and read it then went back. The King Brothers were very gruff, Maurey King and Frank King and another character, Clarence Bricker. They said, 'It's already cast.' I said, 'By the way, whose gonna play it', and they said, 'Anthony Quinn'.

My friend Jack Gage advised me to 'Return to New York, establish yourself on the stage and as a good actor, then you can have your ticket when you come out.' So I bought a ticket on a streamline to New York. I had no money, lived in a furnished room. It was to leave on Tuesday. Friday, I get a call from my agent. RKO wanted me back. They picked up my option. Small money, a hundred a week. The week after that I'm walking around the studio lot and I pick up a newspaper and there's a banner headline in the column - King Brothers still looking for unknown to play Dillinger. So my agent got my screen tests from Warners, showed them to the King Brothers, so they brought me in and talked and talked and talked (about contract problems). I said, 'Gee, you guys are funny, I was in here two weeks ago and I didn't have an agent, I wasn't signed with anyone. All I had was a ticket to New York and I stopped in and you told me it's all cast'. They said, 'You're full of shit'. They wouldn't believe me. I went home, brought the script, threw it on their desk and said, 'There's your script, I'm the guy to play it!'. I think that convinced them. They thought, this guy's a crook, he should play Dillinger!, So that's how I got the part."

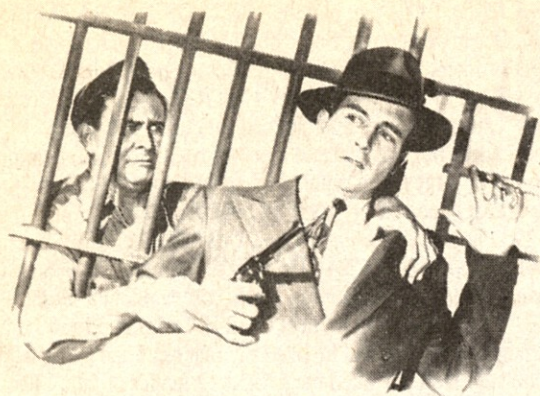
The low budget **DILLINGER**, released just months before Germany surrendered, was a hit for Monogram, eventually grossing over \$4 million worldwide (according to the book, *King Of The Bs*). It was directed by Max Nosseck from Poland, who had directed in Austria, Germany, France and Spain before making his first American film in 1940- in Yiddish. The screenplay was credited to Phillip Yordan (**JOHNNY GUITAR**, **THE BIG COMBO...**), but William Castle also worked on it. The cast, including Edmond Lowe, Anne Jeffries, Eduardo Ciannelli, Mark Lawrence, and Elisha Cook Jr., was great, especially for a Monogram feature. The whole impressive bank robbery scene was lifted from Fritz Lang's **YOU ONLY LIVE ONCE**. **DILLINGER** (which was banned in Chicago) made Lawrence Tierney a new tough guy star, a role he had serious problems with in real life.

In 1946 Tierney had a supporting villain role as Jesse James in **BADMAN'S TERRITORY**, a Randolph Scott western set in Oklahoma. Frank James was played by Tom Tyler (**THE MUMMY'S HAND**).

Tierney later returned to the James role in **BEST OF THE BADMEN**. "And all the time with a Brooklyn accent. 'All right, I'll meet you guys at the foist of the month! Split up!' They had a scene where I'm telling the other guys and Frank James, my brother, 'We'll meet in the gulch in 30 days' So when they're out on location they have a bell they ring, a big gong, so anyone in the area will know they're shooting. In the desert. They had a horse there that had been in so many damn pictures, the horse that I had. As soon as they rang that bell, the horse knew he had to go, so he started jumping and leaping and I couldn't get ahold of him. I tried to get on and I couldn't get on. He'd run away. They did 4 or 6 takes. Finally they they said, 'O.K., we'll get a double for you'. And I said, 'Gee, I'd rather try to do it. Give me a chance'. So they did it again and I was so determined to get on, I leaped up and my right foot got on the stirrup instead of the left and I swung on and was riding backwards! That's a Brooklyn



DILLINGER



SAN QUENTIN

cowboy!" **STEP BY STEP**, directed by Phil Rosen, starred Tierney as Johnny, an ex-Marine wanted for stealing government documents and murder. On the run with Anne Jeffries (from **DILLINGER**), he tracks down the Nazi agents who were responsible. Tierney also made the news that year when he spent 5 days in the Lincoln Hts, CA "drunk tank". He was fined \$50 and had his drivers license suspended for one year. He told the judge - "After I take it, I have no control over myself".

SAN QUENTIN (47) was a good prison film with Tierney and Barton MacLane as ex-cons. Tierney's character is the hero, a believer in rehabilitation. It was also Raymond Burr's first film. "Yea, I did **SAN QUENTIN** with Martin Mooney, who was a nice guy, he produced it, Gordon Douglas directed it. With Bart MacLane who was a wonderful actor. Then they brought me in a picture called **BORN TO KILL**." **BORN TO KILL**, directed by Robert Wise (a Val Lewton protege) starred Tierney as Sam, a mad killer who plots with Claire Trevor, his sister-in-law. Sam's ambition is to be able to 'spit in anybody's eye'. Walter Slezak was the detective after them. The dark film was a hit but was attacked for being too "mean spirited". **THE DEVIL THUMBS A RIDE**, directed and written by Felix Feist (**DONOVAN'S BRAIN**) stars Tierney as a slick, cold blooded hold up man and killer who hides

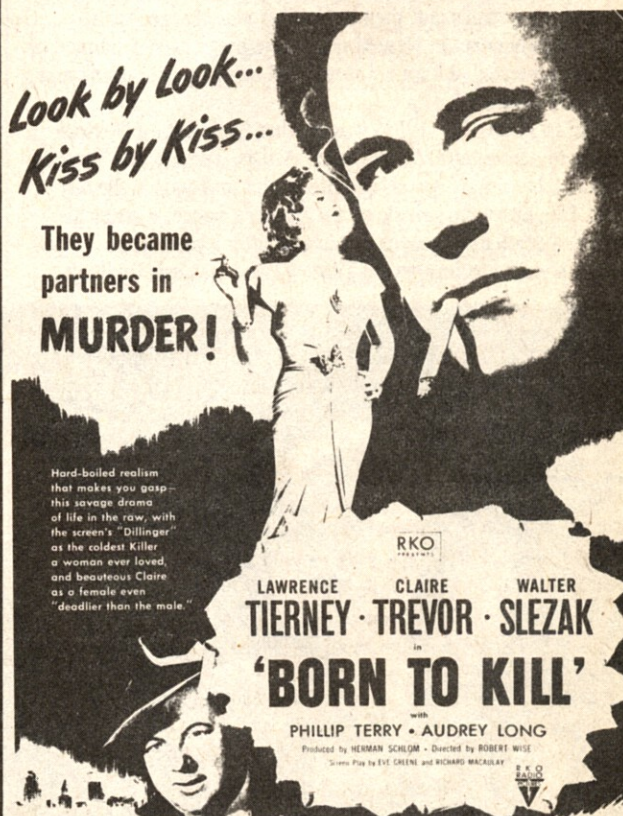


SAN QUENTIN

out in a southern California vacation home with a group of unsuspecting people. The cops in the movie are mostly shown gambling. "You like that? A lot of people like that. I got along with Felix Feist, he was a nice guy. Very talented, a good sense of humor. We used to play gin rummy. I'd beat him most of the time and he got upset because he considered himself a great gin rummy player. He used me later as guest star on the series that's with that guy Brett Halsey (**FOLLOW THE SUN**, 61-62) and I had a scene with Julie London, several scenes. I was one of the bad guys and the other guy was the guy that died such a miserable death. He fell in the shower! Cut his chest and hung there bleeding to death right

in the shower. What was his name...Charlie Magraw (1914-1980). One day I'm talking to Felix Feist about something in the film and I said to him as we were arguing, 'Felix, what are you trying to do, Jew me down?' And he said, 'Well what are you trying to do, Gentile me up?' Felix was a funny guy, a nice guy."

In 1948 Howard Hughes took over RKO and Tierney's days there were numbered. **BODYGUARD** (48), directed by Richard Fleischer, starred Tierney as a hot tempered ex-cop engaged to Priscilla Lane, on the run because of a murder he didn't commit. The script (from a story co-written by Robert Altman) had references to Tierney's real life drinking and fighting. "I didn't care for it. I like the character. As a matter of fact I was sick of playing the bad guy. I turned one thing down, **DEADLINE AT DAWN** (46 - directed by Harold Clurman). They had me, a bad guy molesting a young kid, a little boy or something. I turned it down. The director, producer, Adrienne something got very upset. I didn't want to do his film. They used a guy named Paul Stewart, a good guy." Tierney's brother Scott Brady made his film debut in 48, five years after Lawrence had. He was later in many features including **JOHNNY GUITAR** (54), **DESTINATION INNER SPACE**, **CASTLE OF EVIL** (66), a couple Al Adamson movies, and **GREMLINS**, his last. Although many people never realized they were brothers, the family resemblance is obvious. "He's passed away. Lord have mercy on him. He was a very good actor."



In 1950 Tierney was in **KILL OR BE KILLED**, an Eagle Lion release, set in South America. Again, Tierney played a man accused of a murder he didn't commit. **SHAKEDOWN**, a Universal feature starred Howard Duff as a photographer. Tierney was a gangster and Rock Hudson had a small part. "That came after I went to Europe. I came back and they showed that film I had done over there, **KILL OR BE KILLED**. Max Nosseck again. Then I got offers from RKO to come back to them again. See they

dropped me after five years. Then I got another offer from Universal. So I discussed which one I ought to do. And the guy I was discussing it with said, 'Look, we got a lot of young producers around here that like you very much. RKO is moving



KILL OR BE KILLED

too much, why don't you come with us?'. So I went with them and they offered me this and they offered me that. I signed for a picture a year with an option to sign a contract. So they put me in SHAKEDOWN." In August, Tierney was sentenced to 90 days for breaking a man's jaw, then in October was charged with kicking a policeman in New York. A newspaper article claimed he "has been arrested at least a dozen times on charges of drunk and disorderly conduct."

THE HOODLUM (1951) was another Eagle Lion / Nosseck feature, this time released by United Artists. Tierney was Vincent Lubeck, a hateful ex-con whose life begins and ends in the city dump. He causes the suicide of his brother's fiancée, worries his mother to death and escapes in a hearse after a bank heist. Tierney's youngest brother Ed Tierney (who was usually Scott

Brady's stand-in) played his good guy brother. "Another Max Nosseck fiasco. I hate that picture." BEST OF THE BADMEN was an offbeat western starring Robert Ryan. The James and Younger brothers were the bad guys. Tierney played Jesse James for the second time. It was Tierney's last RKO picture. In October, Tierney "caused a scene" and claimed sanctuary in a Santa Monica church but was taken to a neurological hospital, barefoot and bound by straps. The report said he was not drunk. A picture of this ordeal appeared in papers all over the country.

In 1952 he was in the Paramount, DeMille epic THE GREATEST SHOW ON EARTH, shot in Sarasota. He was cast as the man who destroys the circus, a role comparable to killing John Wayne. "I was brought in to meet Cecil B. DeMille. I looked at him straight in the eye and he liked my manner. I got along with DeMille very well. He liked me a lot. As a matter of fact, I was at a party the other night with Joe Franklin and he told me he had copies of a big long article where Cecil B. DeMille was asked, 'Of all the years you worked in films, who was the favorite actor you worked with and he said, 'Lawrence Tierney.' I would love to get a copy of that article. I even helped him in a scene one time. He had a key scene after the big train wreck, which I caused, I was the bad guy. I had trouble with them because the circus wouldn't allow me have my crooked con games, so I caused this train wreck. My dialogue is with Charlton Heston who played the head of the circus. It was a key scene and he wanted everybody in it. It was a big wreck and all the animals got loose. Now in the scene was Henry Wilcoxon, who was the producer as well as played the part and James Stewart, Dorothy Lamour, Cornel Wilde, Betty Hutton...They're all there as I walk in, having a big cigar, the tough guy. I'm supposed to say to Heston, 'Well, it looks like you're not gonna have the show now', and we're talking and I'm kind of gloating over what I did, they don't know I did it, but they can surmise.

"Well, we had a big problem, how to get all the faces in the scene without a panoramic shot. He tried it one way, and he tried



it another. Now at that time I did about six or seven films at RKO and I knew a little bit about the business. I could see a set up there. So, I said, 'Mr. DeMille, may I make a suggestion?', and there wasn't a sound to be heard on the stage. He stopped and said, 'well alright, what is it?', and I said, 'well, it seems to me if he was standing there and I was standing there and I walk in from here...', or whatever. And he stopped. No one ever suggested anything to DeMille. He was very Godlike on the set. Everybody stopped. All the producers were there. He thought and said, 'You know, that's wonderful. Why the hell didn't I think of that. Let's shoot it that way!' The next day, my agent, Bill Shearfer calls us and says, 'My God, have you been sleeping with DeMille?', I said, 'What are you talking about?'. He said, 'The guy loves you! He told them at Paramount that any part that you're right for at the Paramount studios he wants you to have it.' So my agent said 'Just behave yourself now. Within a month they're gonna sign you to a seven year contract with a big salary and the first picture you're gonna do is opposite Yvonne DeCarlo in a big technicolor film called HURRICANE SMITH (52), all about a pilot.' So, a couple days later, I went out and bought a brand new suit and I was in a nightclub drinking somewhere and I get into some kind of a... People are always coming up to actors, especially a lot in those days, and they start bothering and heckling them and insulting them and I got into a fist fight. I was arrested, blah, blah, blah. So I never got the deal with Paramount."

Instead, Tierney's next role was in *THE BUSHWACKERS* (52), a low budget western from Jack Broder Productions (*BRIDE OF THE GORILLA...*) The cast included Lon Chaney Jr., Dorothy Malone, and John Ireland. The next February, he was free on bail in Santa Monica after facing drunk charges. He was sentenced in the same court on the same day as John Agar. In July, back in New York, he was out on bail after a street fight with an ex-welterweight boxer at Broadway and 53rd. In August, he was acquitted of charges of hitting a pianist with a microphone. *THE STEEL CAGE* (1954), from United Artists was a sequel to *DUFFY OF SAN QUENTIN* (also 54) and featured John Ireland, Walter Slezak, Maureen O'Sullivan and Lyle Talbot. Both films were directed by Walter Doniger.

THE FEMALE JUNGLE (See PV #7), an interesting indy



Threatening John Carradine in FEMALE JUNGLE

feature made in 54, capitalized on Tierney's bad reputation. It was Tierney's last lead role and the end of his career for a long time. "Yea, I didn't get much going". The cast included John Carradine and Jayne Mansfield in her first role. "Oh yea. I loved John. He was a wonderful actor too. Jayne Mansfield was a very nice girl.



THE HOODLUM, with Gene Roth

Very unhappy. Mixed up life. As a matter of fact they originally called the film *THE HANGOVER*. I play a cop who's depressed. His wife left him. He's drunk in a bar and there's a murder there while he's drunk, passed out and he gets suspended off the force. Then he goes out and tries to find the killer. Bruno VeSota played a part and directed it". VeSota, who also co-wrote *THE FEMALE JUNGLE*, had also produced, co-directed and acted in *DEMENTIA/ DAUGHTER OF HORROR* the year before. *THE FEMALE JUNGLE* was picked up and distributed by A.I.P. in 56 on a double bill with Roger Corman's *OKLAHOMA WOMAN*. Most of what the public heard about Lawrence Tierney for the next 20 years was bad. Tierney-trouble articles were pretty constant and predictable. Nobody thought he'd ever be an actor again. These are some of the times he made the papers during his longest period off the screen. You might marvel at the fact that Lawrence Tierney (who was married once - "She wasn't in the business.") is still alive, let alone sober and acting in the 90s. "Yea, I had a few hard times".

- 8/55 Disorderly conduct at Ocean Beach, Fire Island. "Actor Lawrence Tierney, who has been arrested more times (16) than Dillinger, the one time public enemy whom he portrayed on the screen..."
- 4/56 Disorderly conduct charge for trying to punch a cop in New York. "Tierney, whose been jailed or fined here, in New Jersey, Hollywood, on Long Island, and was booted off Fire Island forever, refused to give his address".
- 4/57 "Named in three warrants for failing to show to answer three charges of drunk driving, simple assault and driving with out a license". Said he was "unemployed and lives in a rented room in The Bronx".
- 8/57 Charged with kicking down a woman's apartment door. Released on \$500 bail.
- 7/58 Picked up for fracturing "another" man's jaw in New York.
- 10/58 Arrested after fight with cops outside a 6th Ave. bar. The N.Y. Daily News photo caption said, "Bad actor, bad show." The N.Y. Journal photo caption said,

1/60 "FACE OF A COP HATER" "Has been arrested 14 times for fighting and has served 66 days for breaking a college students jaw with his foot".

"Maria Tierney, 65, mother of actors Lawrence Tierney and Scott Brady was found dead in her Hollywood apartment yesterday. A bottle of sleeping pills were found nearby. Earlier in the day, Tierney had been arrested for breaking into a woman's apt. and slugging her boyfriend."



1958 UPI TELEPHOTO

SINGING IN THE DARK was one of his most obscure features. "Oh yea, that was with a wonderful, nice guy, who was a Jewish cantor, singer at funerals or whatever, religious things. Named Moisha Oisha. He was such a nice fella". A CHILD IS WAITING was a 1963 John Cassavettes film starring Burt Lancaster and Judy Garland. It featured real retarded children in acting roles. "Cassavettes was one of the nicest guys. A wonderful,

talented guy". Cassavettes later used Tierney again in GLORIA. A rare TV appearance was on THE ALFRED HITCHCOCK HOUR. He played a mobster in "Death Of A Cop", written by Leigh Brackett (THE BIG SLEEP). He was arrested again in New York for disorderly conduct in October, 63. The next April he was convicted of 3rd degree assault in New York. CUSTER OF THE WEST was a 1968 Cinerama western shot in Spain that was originally planned to be directed by Kurosawa. Tierney played General Sheridan. "Yea, I did that in Spain. With Robert Ryan and Robert Shaw and Robert Siodmak directed it. And a wonderful actress, Robert Shaw's wife, Mary Ure." The year it was released Tierney was charged with assaulting a TV cameraman while being held in a Greenwich Village police station.

An August 70 National Enquirer article was "My Battle With Booze." It said Tierney's "been attending Alcoholics Anonymous" - and said his most recent work was in commercials. In 71 he was in Otto Preminger's SUCH GOOD FRIENDS. "I didn't have nothing to do with that. I just had one little scene". In January, 73, he was back in the news: "Dillinger Star stabbed outside a bar at 656 9th Ave. Lawrence Tierney is in the hospital after surgery." The next year he was in the New York tabloids because of his new job, driving a horse drawn carriage in Central Park. Photos showed him smiling by his horse. But Tierney had one more unfortunate, publicized scandal. In June of 75, the NY Times reported: "A young woman who had been drinking with Lawrence Tierney, the former actor in her fourth floor apartment at 132 W. 58th St. jumped or fell to her death according to the police. Detectives said that Bonnie Jones, 24 years old, landed on a second floor setback. She died in Roosevelt Hospital". It was ruled a suicide.

ABDUCTION, BLOOD RAGE and THE PROWLER were all produced or directed by Joseph Zito who went on to direct FRIDAY THE 13TH IV, MISSING IN ACTION, INVASION U.S.A. and

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RED SCORPION. ABDUCTION, made in 75 but not released until 81, was close to the Patty Hearst kidnapping story, but had been written before that. It received some publicity, because it was originally supposed to be the first hard X feature with name stars - Tierney, Dorothy Malone, and Leif Erickson. It was released as an R though. About ABDUCTION: "You didn't miss much, but I've worked several times with Joseph. He's a very good director. I like Joe". THE PROWLER was a body count horror movie with Tom Savini effects. Tierney was also in ANDY WARHOL'S BAD (76) along with Susan Tyrell, who didn't like it either. "Oh don't mention it. That was a terrible film, a terrible film".

Tierney had his best role in years and gave a fine performance in the underated horror movie MIDNIGHT, filmed in Pittsburgh and released by Sam Sherman's Independent International. Although his character is an abusive drunk, he becomes the surprise hero. "I did that with John Russo, who was the guy who wrote the original book and had the idea to do a great hit. A horror picture called NIGHT OF THE LIVING DEAD. John Russo wrote it and that other guy, George Romero got his start directing it". EXORCISM AT MIDNIGHT was a tinted 1981 version of Richard Gordon's black and white British film NAKED EVIL (1966). Producer Sherman, who had purchased the film to sell to TV stations, shot some new color scenes in an old hospital on Roosevelt Island with Tierney and actor Robert Allen (THE BLACK ROOM) and turned the original footage into tinted flashbacks. "Yea, good old Sam Sherman. A nice guy. A very clever guy. He had a film and he couldn't sell it. It was an English film all about those Jamaicans and the Voodoo business. He couldn't sell it because it wasn't in color. So he got an idea of tinting, using tinting. He had it set up where I play a psychiatrist trying to get information out of someone and he keeps forgetting everything so I hypnotize him and I tell him whenever there's blue tint, he's gonna remember certain things and

red tint, he's gonna remember scenes of violence. So it's all with different tints. Sam's a nice guy".

Tierney started working regular again in the 80s now that his headline making days were finally over. He's had a new character actor career in major studio films (usually with detective or murder themes), horror movies and on TV series. His most obscure 80s



With Ryan O'Neal in TOUGH GUYS DON'T DANCE

credits are in the SATURDAY NIGHT LIVE cast movie NOTHING LASTS FOREVER, set in New York of the future and THE KIRILIAN WITNESS about plants witnessing a murder. In 84, Tierney showed up in the "Babylon Boozers" Chapter of Hollywood Babylon II (along with Burton, Barrymore, Timothy Carey and others) and was in his first TV movie, TERRIBLE JOE MORAN, a much publicized comeback (and finale) for James Cagney. "I played an old prizefighter, an Italian, Pico Marendello. See, what I didn't know, Cagney had done about six prize boxing pictures and they took excerpts from each one. There was a scene in this big mansion house that he had. He was in a wheelchair. Cagney was, anyway, he was having strokes at the time and they had these

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different characters come out. It was like a testimonial to him. One by one they'd come out. Then I come out and they started asking me questions, 'Yeah I fought him twice. Both times he knocked me out. He was a good guy. One time he hit me in the chin and I lost my mouthpiece. You know he stepped back. He even helped me pick it up, put in back in. What a good guy. And then later on he set me up good, when I had to retire. I get into too many fights. He bought me a fruit stand. I'm doing pretty good. Joe Moran was a good guy". I played him like a tough old guy. Tierney was in John Houston's popular PRIZZI'S HONOR (85). "I always wanted to work with John Houston. I liked him. I was doing a scene where I played a police captain or something and I was talking about things with the guy who played Jack Nicholson's father." About the film's star, Tierney says, "I knew him when he had nuthin'. Now he knows me when I got nuthin'!"

TOUGH GUYS DON'T DANCE (87) was Norman Mailer's crazed outrageous modern version of the tough anti-hero crime movies Tierney had been in 40 years earlier. Ryan O'Neal can't remember if he killed somebody or not. Mailer knew exactly how to use Tierney (and Wings Hauser) to their best advantage. Tierney was excellent as the father helping O'Neal "deep six the heads" in a boat. "Yea, that was a good shot. I found Norman Mailer a very charming, nice, kind hearted guy. The funny thing is, we went to the same high school together in Brooklyn. He was a couple of years after me though, a little younger. Then he went to Harvard. I used to always sing the high school song, 'Morning sun greets many banners, on this western track...'. Finally he got fed up. He said, 'I went there, I don't want to hear about it'. He liked me so much when I read the scene for him. I kept wondering, 'When are they going to hire me, when are they gonna hire me?'. So I called them up one day and I had had a couple of drinks and we got yapping and I said, 'Fuck the goddamn picture, you don't want me

anyway!'. Then, Tom Luddy was the producer, another charming guy. He said, 'What happened with you and Norman?', and I said, 'Well they were thinking of somebody else and I said the hell with it'. 'Well', he said, 'They want you to come out here again and he's gonna have you do another reading. He wants to be sure'. So, I found out later, Norman had decided on me, but when I told him to screw himself, he got upset and wasn't sure I wanted to do the picture. So he set up the scene and started doing the scene, it was about 30 lines, and I did about three lines and Norman said, 'Stop, we're wasting time, He's got the part. He's the only guy to play it'.

"I just did the film DILLINGER, they remade it you know with Mark Harmon, a very charming guy, Tom Harmon's son who recently passed away. And I play an old sheriff who gets killed." (Tom Harmon was a war hero and sportscaster). "Not too long ago I did the new generation of STAR TREK. Then I did HUNTER which I played the old detective who worked on the Black Dahlia case and he gets a clue that they just discovered the body that's been buried for 40 years and they think it's the same guy. According to the story, they catch the guy, buy they never did. I just did THE RUNESTONE with a nice guy named Willard Clark. It's one of his first films. I play the captain of detectives with a very charming, talented young actor, Peter Reigert. I just got offered a part today in a film. It's gonna be shot in Arizona. I play the boss of a bunch of marshalls or something. I got a scene where I get my throat cut".

After the interview, Tierney wrote fifty-three four and five letter words derived from the word PSYCHOTRONIC. Some of them were; sport, strip, print, scoop, photo, icky, shoot and torso. At the top of the piece of paper he wrote 'The Devil Thumbs His Nose'.

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STEPHEN C. APOSTOLOFF

Bulgarian Nudie Director

Interviews by Frank Henenlotter, Johnny Legend and Peter Clark
(in Hollywood) and by Bal Croce and Mark Isted (in London)

* * * * *

Sex films of the 60s are probably the weirdest films ever made. Hard to believe that there was a time when naked female breasts were so taboo that an entire genre - not to mention industry - was created just to show them off. Which makes most of those films pretty meaningless today. It also makes them rather bizarre, exceedingly confusing, and often quite surreal. (Check out ARTIST STUDIO SECRETS and BARE HUNT from Video Dimensions. - What planet are we watching?) Of course as the 60s turned into the 70s, bare breasts were quickly accompanied by frontal nudity, simulated sex and all kinds of happy-go-lucky fetishes. All of which brings us to the prolific "A. C. Stephens", ORGY OF THE DEAD, Ed Wood, Marsha Jordan, Criswell, and films with classic lines like: "Oh no! A fag in drag!"

Obviously, anyone who counts ORGY OF THE DEAD

amongst his directorial credits is worthy of further research. And since most of "A.C. Stephens" enjoyably innocent sex films are (or were) available on tape, and since MOTEL CONFIDENTIAL ("An expose of the Hot Sheet Industry!") is, inexplicably, a film I never tire of watching, and since "Magick Theatre" magazine #8 proposed the cockamamie theory that "A.C. Stephens" and Ed Wood were one and the same, a discussion with Mr. Apostolof is long overdue. Thanks to the diligent efforts of Johnny Legend (who released 7 of Stephens' films on Rhino Video and is himself worthy of several in-depth interviews). Apostolof spoke with us - in a heavy Bulgarian accent punctuated by constant laughter - of his adventures with the gang at the Brown Derby, angora sweaters, and plans for ORGY OF THE DEAD II (!) - Frank Henenlotter

* * * * *

Stephen Christopher Apostoloff, who claims to be fluent in nine languages and is married to the daughter of a U.S. Admiral, was born in Burgas, Bulgaria on the Black Sea, the son of a can manufacturer. "Then the commies came in (1945) and they took everything and that was it. I was then involved in a conspiracy to overthrow the commies. A punk! They caught me and sentenced me to 15 years in a concentration camp as a political prisoner. Because I was only 16, my sentence was automatically reduced. I escaped on March 3, 1948. A ship came from Finland to buy tobacco. The sailors were a couple of days there. The sailors smuggled me onto the ship - I went to Turkey. I then landed in France. From France to Canada and from Canada to the States. I was working at the production department at 20th

Century Fox, a job I got through a friend. Budget, production work in an office, but this is very important to a film maker. And then I went to work for American Broadcasting, I was fired from there. I met a guy in the street. He was hitchhiking so I took him to Bel Air, and he introduced me to his friends and they were nice and they ended up financing my first picture and that's how I went independent.

"JOURNEY TO FREEDOM was already written and more or less based on the story of my life, escaping from Bulgaria and so on. I was the producer. It did good for Republic. It didn't do good for me. Bob Dertano was the director. Later on Bob became my assistant and editor. I made several pictures for Republic as producer." A. C. claims he produced 12 features at Republic (FIVE STATIONS TO HELL, FROM OUT OF THE DARKNESS, and CRAZY CIRCLE are some titles), but we've yet to find proof that any of these films exist. The anti Communist JOURNEY TO FREEDOM starred Jacques Scott and featured Tor Johnson, the same year he was Lobo in THE UNEARTHLY at Republic. "I needed someone who looked mean, I looked through the Screen Actors Guild directory and I looked at this face and that face and then there was Tor Johnson. Tor did a good job." The cameraman on JOURNEY TO FREEDOM was Bill Thompson" (The legendary photographer of such exploitation greats as M A N I A C, DAUGHTER OF HORROR, PIN-DOWN GIRL, GLEN OR GLENDA and PLAN NINE FROM OUTER SPACE among

others). "I have nothing but the finest things to say about Bill. And Bill said, 'You'll like to meet a friend of mine who's a writer, you'll like him, he's very aggressive, and he's like you and his name is Eddie Wood.' So I said, 'Fine.

"So I make an appointment to meet with Eddie at the Brown Derby. And I'm sitting at the bar drinking my drink, and it's kinda dark, so here comes the maitre d' and there's a smirk on his face, that son of a bitch, and he said, 'Mr. Apostolof, your date is here.' And I turn around and there is Eddie and oh my God, Eddie is wearing a red miniskirt, white boots, and white angora sweater, fake tits, a moustache, and a beard - filthy, dirty beard for three or four days. And I looked and said, 'Oh

my God.' I had never experienced anyone like a transvestite in my life before. And, wrongfully, I assumed they're faggots and all that stuff which is totally wrong. Eddie was more a he-man than you and I maybe. So now I'm on the defensive and ordering another scotch and he orders his usual, a bourbon with a cherry on top. He was a bourbon man. And he told me briefly about his films and, come to think of it, to this day I have not seen a single film of Eddie's. But we became friends. I liked Eddie, I'm sorry to see him die the way he died, but he tried very hard. I hired Eddie and I fired Eddie so many times. With me it was a tradition. I had a soft spot for a couple of people and he was one of them. And Eddie was an asset, don't get me wrong. He was an asset on any picture. We collaborated on many, many stories. But the drinking is what killed him.

"At that time I saw what was happening in the market - I couldn't possibly compete with it, but I saw a niche there for independent guys. I saw the sexy type of pictures that were becoming popular like THE

IMMORAL MR. TEAS, I went and saw it and I wanted to see how far you could go with nudity!" (Note: Russ Meyer's groundbreaking hit MR. TEAS had been made in 59. By 65, when Stephens' ORGY OF THE DEAD was released, Meyer, and even H.G. Lewis, Doris Wishman and other directors were doing features with plots. Although ORGY OF THE DEAD is unique, it was old fashioned looking even when released). "I was impressed it was all fantasies, no



Tor Johnson in JOURNEY TO FREEDOM

bodily contact. Of my sex-exploitation pictures, ORGY OF THE DEAD (PV #1) was the first. It was a good picture. Technically very good. I believe in something: if I'm in the restaurant business, I'll give you good food and good drink, if I'm in the movie business, then I'll give you good girls with big bazookas. I call them 'ticket sellers'. So I decided I can do the first musical nude horror (Hymie Mendoza, conductor of the Chilean State Orchestra scored the music). So I formed my new company, something with stars - Astra Productions. I went to look for a stage to shoot it. Roger Corman was shooting a picture in Glendale someplace, a small garage almost, dirty, filthy, and I saw the assistant cameraman was working real hard, doing this and that,

so the word went around that I was a producer on the set looking for a crew. So the picture was due to wrap in a day and everyone came up to me so I got Bob Caramico, who was the cameraman." Caramico went on to shoot features like *THE BLACK KLANSMAN*, *JOURNEY TO THE CENTER OF TIME* and *LSD I HATE YOU*. "The crew was almost identical. Ted V. Mikels was the gaffer for the Corman picture. One of the *ORGY OF THE DEAD* cast members, Bill Bates (Bob, the horror novelist) helped put up some money, \$15,000. I matched that and we were in business. Bill Bates is interesting. He used to be with the F. B. I. then he quit to become an



ORGY OF THE DEAD

actor. The girls were all dancers, strippers. I didn't want actors, I wanted dancers. The skeleton was real, not a phony. I got that from U.C.L.A. and it scared me it was so realistic. We needed brush and bushes so I sent the crew out to get some old branches. They went up to Griffith Park and started cutting the bushes up - still looks good. The gate posts, I have on my patio still. We were shooting the cat girl and I was on the crane and I see half the studio watching, the cat girl all of a sudden was bare-assed naked - CUT - 'What are you doing?'. Then a sheriff walks on the set. I thought, 'Oh my God!', he was just delivering a subpoena. Bad timing!

"As for Criswell...Chris never walked by himself. Chris was always surrounded by at least ten people. He walks on the set and nine people arrive with him. I don't mind people visiting my set but I don't like people hanging around 24 hours! So Chris...he was a big mouth, a wonderful guy, but he didn't know his lines. And when that happens, A.C. Stephens doesn't speak...He shouts! And I scream plenty. I'm one of those guys. Nothing personal... So Criswell doesn't know his lines. And I'm getting angry. And I did something which I have never done since to any actor 'cause it's so insulting. I write out his lines. In front of everybody. Eddie, Eddie Wood was production manager, and who was 6 feet or whatever it was, well he became a foot and a half because that's his buddy. So we had the cold lines written down on big brown sheets of paper in front of Chris. And next time you see *ORGY*, when Chris is on the throne, you watch and see. He is looking at the camera but he's really looking there. He's cockeyed. And my cameraman, Bob Caramico, he's a pistol. He was my personality. And he says to me: 'Watching Criswell act is

like watching paint dry.' Personally, I liked Cris. Cris, Eddie and I, the whole shebang used to go to the Brown Derby. What we didn't know was that Cris was getting a kickback. His drinks were free. Because Criswell would go to other tables and go, 'Hello, you must be from Iowa. So nice to meet you. I'm Criswell.' And he'd sign autographs and be in seventh heaven.

"Criswell is also responsible for the title *ORGY OF THE DEAD*. The original title was *GHOULIES*. It was a 28 page script. You make 95 minutes out of that. I had lots of stretching to do. I said we needed more sequences, so I had seen *GOLDFINGER* so I decided on the gold girl, I wrote that scene. After we finish, Eddie called me one day and said, 'Poppy, Criswell came up with a good title' Very, very good title'. But it was very befitting for Chris because Chris used to sleep in a coffin. He used to love to sleep in a coffin. That's his own personal coffin we shot in *ORGY*. I remember we had some set-up we had to do, setting up the lights and this and that, and Criswell disappeared. I said, 'Where the hell is Chris?' Did he take off? And I can't find the son of a gun. So we're looking all over the joint for him, it's a big stage, and we can't find Chris. Until someone knocked on his coffin and Chris said, 'Yeeeeeeeeeees!'

"Eddie was not involved with all of my films. He was not involved in *LADY GODIVA RIDES* or *SUBURBAN CONFIDENTIAL* or some of the others, because, at the time, he was persona non grata and I'll tell you why. On the last day of shooting *ORGY*, we were gonna have a party. A wrap party. Eddie's the production manager. So, eight o'clock, I still had to shoot the dialogue in the car for the opening of the picture, and I hear some noise behind me and I turn around and see 200 people lining up. People I never saw before in my whole life. They came for the party. Eddie invited 'em. Criswell invited 'em. And Pat Barringer (the gold dancer), this was her motion picture debut, and she's getting nervous and all of a sudden I'm falling behind and we hadn't had anything to eat and there's too much confusion and the grips are trying to get through the crowd and have to say, 'Excuse me, excuse me..', so I said, 'Eddie, we're gonna have a wrap party when I say we're gonna have a wrap party. Whoever these people



are, I don't know them, I didn't invite them, tell 'em to go home.' I said, 'Let's get lunch.' Eddie went for lunch. So everybody left and we continued to work. A half hour later, lunch is coming. I see boxes. I said, 'Okay, guys, let's go and eat.' Me and the crew line up. We open one box. A case of scotch. We open another box. A case of

bourbon. Another box. A case of vodka. And just a couple of pretzels and potato chips. To Eddie, that's lunch!

"After I finished the picture, Dawn Silver (the Mistress Of Darkness) threw a cocktail party for me at her house. Now I never knew who she was, my God, her husband was the biggest shareholder at Republic. She wanted to do it her way. I had a screening of ORGY for Eddie, Chris and the whole entourage at the first Pussycat Theatre on Santa Monica Blvd. So we had a couple of drinks for the occasion. Afterwards, reaction was excellent and enthusiastic but Criswell is quiet. I said, 'Are there no predictions?...' And Chris grabs my hand and is almost crying and says, 'Poppy, you made me look so regal!' The guy who distributed ORGY was Fred O. Gebhardt, may he rest in peace, so his initials

were F.O.G.: fog. I should've known something... So Freddie gave me three checks for \$5,000 each. Advance. And what do I do when I have the money? I make a picture!

"So I had Eddie Wood write a script about a transvestite detective in Paris called '7 Rue Pigalle'. That's an address in Paris where I used to live. It's a murder story like 'Rue Morgue'... So I cast the picture and built



SUBURBAN CONFIDENTIAL

the sets - beautiful sets - at the same place I shot ORGY. So the day before we start shooting, my art director tells me, 'Boss, the checks are bouncing! The checks are no good!' Then I went bananas. I went to the bank and the

checks were no good, so I should have known: FOG distributors. So I cancelled the show.. And that's why I got into distribution: SCA Distributors. Started distributing myself". "69 Rue Pigalle" was later released as an Ed Wood book. Many of the films were also released as paperbacks. "I had a publisher friend who did adult type books. I thought it would be a marriage made in heaven. Eddie was hard up, he didn't have the money, so I introduced the two of them. We had lunch and they made a deal, \$20 per page, something about sexual aberration. So Eddie said he was a bit short and

WHAT EVIL LURKS
IN THE MINDS
OF MEN



Bachelor's Dream

got 20 bucks on account. Five days later, Alistair calls me shouting at me, he shows me five pages Eddie's come up with, just words, nonsense typed up on triple space at \$20 a page!

"After sorting out the distribution, I was ready for the next project". SUBURBAN CONFIDENTIAL opened with a Dr. Legrande discussing the private files of various female patients. Various housewives have sex with a TV repairman, a salesman, a bellboy, a milkman... There's a lesbian scene, a little bondage and a transvestite scene. You can't tell because of the episodic structure, but the video version is missing the segment about a Korean war bride. "I wrote the story in about 1/2

A.C. STEVENS / Stephen C. Apostolof - FILMOGRAPHY

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| 67 | MOTEL CONFIDENTIAL! (Rhino Vol. III) P/D | 72 | PLEASURE UNLIMITED/SENSUOUS WIFE (DROPOUT WIFE) P/D (Private Screenings) (S-Wood) |
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| 69 | LADY GODIVA MEETS TOM JONES (LADY GODIVA RIDES!) (Vol. II) P/D/act | | |
| | THE DIVORCEE (Nite Flite)/FRUSTRATIONS (Luna) P/D/S/act | | |

The years on the 70s features are debatable.

Underlined titles are video releases.

hour! I dramatized neglected wives, their perversions etc. I put in a transvestite because of my experience with Eddie. The name is from Confidential magazine, the shooting title was **NEGLECTED WIVES**. I shot it in black and white. A friend of mine who owned a restaurant in Palm Springs put up \$10,000 and I put up \$10,000. In the end it cost \$50,000. It was very successful so I went back and did **MOTEL CONFIDENTIAL**." This one takes place in the \$8 a night Quickie motel run by an Italian man (comedy relief) and his son. Each couple has a story and a sex scene. A businessman is with his secretary. A man is set up and blackmailed. "Romeo" unknowingly picks up a guy in drag. It's strangely similar to **PINK MOTEL** (83), a movie with Phyllis Diller and Slim Pickens! Like most nudies, these titles played on the once flourishing adult movie theatre circuit and were covered in men's magazines for years after they were released.

BACHELOR'S DREAM ("In Loving Color and Gorgeous Astrovision") is a crudely made throwback to movies like **MR. TEAS** and **LUCKY PIERRE**. Funny looking everyman Abner Bidle imagines himself alone in a theatre watching strippers on stage. Most of the feature is tinted black and white footage that Stephens owned but did not film himself. Several new full color scenes (a blonde taking a bubblebath, a woman dancing topless at home with a stuffed bunny and a brief lesbian encounter) were added. It's hard to imagine grown men watching this in a theatre in 1967 - but they did.

OFFICE LOVE IN, WHITE COLLAR STYLE (a.k.a. **SWINGING SECRETARY**) shows people working at the Date-A-Mate computer company and their afterhours affairs. This one actually has sort of a plot, characters trying to duplicate what happens in an 8 mm stag movie and a surprise ending. Kathy Williams stars

as a secretary who unknowingly has become involved with her boss, his wife (Marsha Jordan), and both of his sons. Williams (also in **RAMRODDER**, **THE PSYCHIC LOVER**, **LOVE CAMP 7** and many others) was one of the best looking and most enthusiastic actresses in Stephens' films. There are also several unrelated scenes in **OFFICE LOVE IN**,

(including a gay guy who puts on woman's underwear after she asks, "Have you ever tried to be normal and healthy?")

COLLEGE GIRL (**CONFIDENTIAL**) is a drug/nudie film. The guys at L.S.D. fraternity have a wild toga party with a table loaded with drugs and a folksinger. This one also has a lesbian scene, flashbacks, Marsha Jordan, a Jayne Mansfield painting on a wall, a gay cheerleader who loves the school showers and an anti-drug message at the end. "I almost killed myself on **COLLEGE GIRL**. Harvey Shane is supposed to pop pills and jump from a two story balcony, well for that scene I have a couple of big guys holding a mattress but looking down he didn't like it. I



Foreman Shane on L.S.D. in **COLLEGE GIRL CONFIDENTIAL**



said, 'Harvey, God damn it, it's easy. So I jumped out, and Holy Toledo!, the guys didn't have a good grip on the mattress. I broke my watch, I flew off one side, I said, 'See, Harvey, it's nothing', so I got the guys to put a rope around the mattress - Harvey jumped". Marsha Jordan (real name Kopete) was queen of the soft core, her ample charms and twisted nose seemed to be in evidence in almost every other skin flic of the 60s including five of Stephens' films "I liked to put Marsha Jordan into as many pictures as possible. Here again, Marsha was a very very good actress. She knew her lines, at least. And she delivers them good. Especially in the picture called THE DIVORCEE where she was in every scene. We were good friends... But Marsha disappeared. I have not seen Marsha in ten years. She got married to somebody from Fresno. The last communication I received from Marsha was a Christmas card from her, her husband and her children. And that was the last I heard from her. She was a nice person... And, no, I didn't break her nose. Harvey Shane (a.k.a. Foreman Shane... also in features by Doris Wishman and others) was in every film after ORGY OF THE DEAD. Harvey's a very forceful, fine

actor. Harvey is also a lazy bum. He's one of those lazy actors. He's not aggressive enough. But he's a fine actor. He can act from Shakespeare to anything. Harvey's a real pleasure to have on the set because he sets the mood for the rest. He has lots of energy. And he and Marsha Jordan worked very well, very well together.

"Contrary to popular belief, you know, men are very shy when it comes to sex scenes. I know when a man gets hot, when he gets aroused, cause he becomes very quiet. Until then, because of nervous tension, he's talking a lot. He's talking to anybody, the grips, the electricians, anybody. You couldn't possibly get really aroused. I could bring the most beautiful girl in front of him and say, 'Make love to her while everybody is watching,' and it's gonna be so unnatural. As a matter of fact, many times I've had to complain cause they can't even kiss. I go, 'What is this? I want tongue smashing, slashing, kissing!' And that is quote, unquote, Eddie Wood. That's how he described it: 'tonguesmashing, slashing, kissing.' Women, though, are shameless. They parade around bareass naked after a scene. I have to say, 'Hey, come on.



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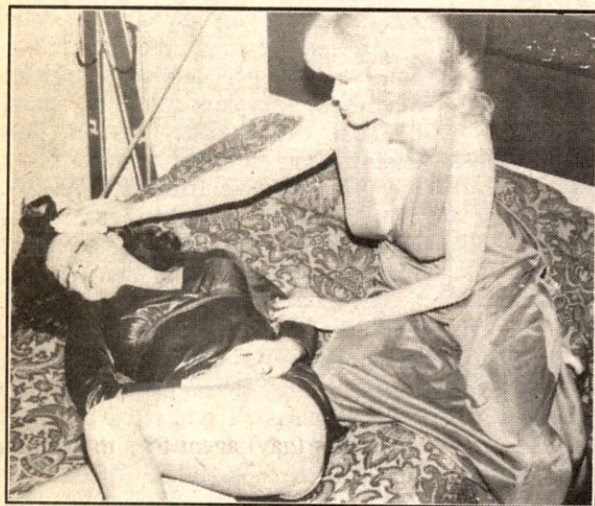


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Grab a towel!' Because they don't give a damn. They don't care. They're exhibitionists."

LADY GODIVA RIDES was Stephens' first real color film since ORGY, but it was also the cheapest looking since BACHELOR'S DREAM. The story starts in England where Godiva (Marsha Jordan without any accent) is accused of murder, sentenced to hang and escapes. She takes a boat (often shown as a toy in a pool) to America. Women lounge around naked and take



Rene Bond and Marsha Jordan in *THE SNOW BUNNIES*

showers on the deck. The camera zooms in and out during sex scenes. Some mike boom shadows are visible and the sound is unusually bad. It all turns into a western (!?) when the exiles become dance hall girls in Tombstone. Harvey Shane plays Tom Jones. GODIVA, which has been on Showtime and The Movie Channel recently, features the world's longest mud wrestling scene, some spanking and whipping and Tootsie O'Hara, a very Divine-like man in drag who dances and sings. GODIVA and THE DIVORCEE both star Jordan (who was in COUNT YORGA around the same time) and feature Liz Renay (THE THRILL KILLERS, DESPERATE LIVING...) plus many of the same cast members. In THE DIVORCEE, Bett Brent (Jordan), a "free woman" has sexual adventures, talks to her doll ("Orphan Annie") and drinks too much. One man whips her with branches in a sauna. She makes another bark like a dog. She confesses all at a "Psychorama" session at a party - that soon becomes an orgy. She ends up clutching her doll, sobbing for help. One of the actors, Bill Williams was also in TICKLE ME and RIO LOBO!

Starting with CLASS REUNION ("You Saw Them Graduate, Now See CLASS REUNION...") Ed Wood was back writing most of the scripts, so the dialog got wackier. Wood rarely received any screenwriter credit for these films. Some say Stephens didn't even pay him. By then porn films were becoming common, so Stephens stopped making the men leave their boxer shorts on during sex scenes, but he stopped just short of making hard core porn. Stephens has been quoted as saying, "I don't make smoot!". REUNION featured Marsha Jordan plus Rick Lutz and the late Rene Bond, the real life couple who were also in PLEASE DON'T

EAT MY MOTHER and many nudie and porn movies). REUNION had a surprising gay sex scene which must have sent typical adult movie theatre goers running for the exit doors. It also featured tinted black and white footage from COLLEGE GIRLS. At one point a woman called Fluff says to a guy called Wimpy, "I'm always ready, willing, and I hate to use the word able, but for lack of a better word, able". The pressbook said: "CLASS REUNION is a strong film in the tradition of sex and what sex stands for and if the antiquated missionary position is impossible for some then they must seek out and investigate other ways. CLASS REUNION investigates most of those other ways. Some will love this story while others turn purple, but all will leave the theatre with something new in their minds... and there is little doubt but what they have learned something about their own welfare."

THE SNOW BUNNIES, Stephen's sex on skis movie featured Marsha Jordan (in her last A.C. movie) plus Bond and Lutz, Sandy Carey and Terri Johnson, all from CLASS REUNION. "I shot SNOW BUNNIES with COCKTAIL HOSTESS ("You pay for the drinks...They do the rest!"). COCKTAIL, set in Club 69, featured some pretty graphic threesomes, orgies, a rapist and included Bond and Lutz, Terri Johnson and Lynn Harris. DROP OUT WIFE ("Women's Lib or Women's Fib?"), now called P L E A S U R E UNLIMITED on tape, starred Angela Carnon, Teri Johnson, Lynn Harris and also featured Bond, Candy Samples and gay porn star Jim Cassidy. Screenwriter Ed Wood has women say things like, "If we put chastity belts on under our panties and we threw away the key, you can damn well be sure that every male in the world would be on his knees begging us to let him out of the toilet."

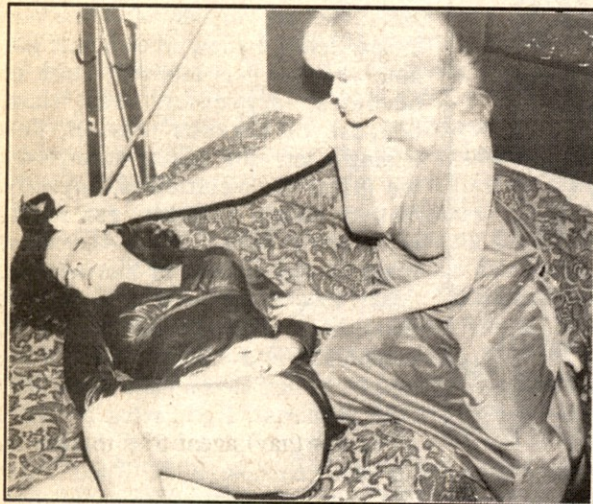
"Eddie was in FUGITIVE GIRLS. He played the part

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Grab a towel!' Because they don't give a damn. They don't care. They're exhibitionists."

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"Eddie was in **FUGITIVE GIRLS**. He played the part of 'Pop'. We were on location in a Boy Scout camp. I made a deal with the Boy Scouts and rented the whole camp. We got a chef, a French chef, and he's making



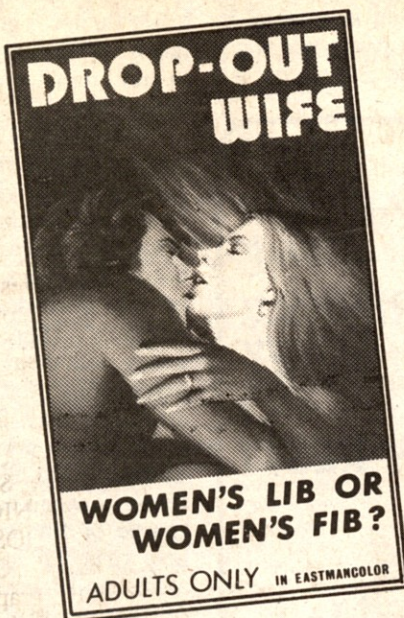
crepe suzettes in the morning and the cast and crew loves it. So we had two trailers. One is for the girls. The other trailer Eddie and I take. The White House we call it. So I sleep here and Eddie sleeps on the other side of the trailer. The first night, the fuse blows up, the electricity is off, I couldn't see in front of me, and the girls and everyone are freezing the ass 'cause it was so cold. But it didn't bother Eddie. In the morning I wake up and see Eddie in a long nightgown, with stubble and a red hat and coat made out of sheepskin. I said, 'Eddie, I look at you dressed like that, I wanna scream. You're upsetting me to look at you. Let's just cut the bullshit, okay...

"Dick Damon who was my soundman, him and Eddie were fellow boozers. Which I wouldn't allow during work. I keep Bulgarian hours: 14 hours, 18 hours... It's three o'clock in the afternoon someplace... So we went on location to a liquor store to shoot the sequence with the robbery in the opening of FUGITIVE GIRLS and Dick and Eddie are like cats in a supermarket. Their tongues are hanging. Saliva running down. And Eddie comes to me and says, 'Poppy, why

don't you do me a favor? When the truck comes to take the equipment, would you lock us in? No one'll notice...'

I said, 'You son of a bitch, you'll drink the whole store and I won't find you for six weeks, cause you'll be in the basement with beards down to your knees!' FUGITIVE GIRLS (PV #2) (with Rene Bond, hippies and a Nam vet) was rated X. FIVE LOOSE WOMEN was the R version. Each version contains scenes the other does not. The FUGITIVE trailer (featuring the typical Ed Wood line, "Good Christ, a lesbian!") is on the Sat. Nite Sleazies VOL II tape.

"On THE BEACH BUNNIES, Eddie was with me on pre-production but he was drunk all the time so I had to let him go." The plot concerns a scandal magazine editor at a resort hotel with her girlfriends, trying to get the facts about movie star Rock Sanders, rumored to have had a sex change. Rock's (gay) agent tries to keep the determined reporter away and everybody has sex on boats and on the beach. A. C. showed his sensitive side by having a female character raped on the beach at night by three men, then telling her friends that she enjoyed it.




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"I'm in most of my films. In **THE SNOW BUNNIES**, I'm sitting with my wife on the veranda looking at the skiers. In **THE DIVORCEE**, I'm sitting at a table. In **HOT ICE**, I was one of the searching party carrying a torch. And then I was in a snowmobile and almost got



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killed. In **LADY GODIVA RIDES**, I greet the ladies coming off the stagecoach" (Though he's almost impossible to spot in that scene, he's announced as 'Dead-Eye Apostolof'.) "I'm not in the black and whites".

HOT ICE was billed as a comedy. "The last film I did with Eddie Wood was **HOT ICE**. Eddie was my assistant director and he was supposed to play the part of the janitor. There's a sequence when the robbery's committed, the lady is just about to open the safe and get the diamonds out when there's an interruption by the janitor passing by. I was supposed to shoot that in the morning. And I look through the camera and said, "what the hell's going on? I didn't think Eddie was drunk until I see his eyes and he was making this big noise with a mop and bucket he's carrying, and hitting the sets. I said, 'Goddammit! Knock it off, you're gonna knock the lights down and kill somebody!' So I fired him again and had the production manager put Eddie in a taxi and made sure he got home. You see, you and I get drunk on the last day of shooting. Eddie gets drunk on the first... He was like a puppy. I had a soft spot for the son of a bitch. Always in trouble financially. 'Give me 32 dollars and 15 cents.' 'What for? Why the 15 cents?' 'It's for the telephone. Or the gas. They're gonna turn it off.' What are you gonna do? What are friends for? He was such a nice guy". Ed Wood died broke and forgotten by most,

in 1978, just before his own films like **PLAN 9** and **GLEN OR GLENDA** were rediscovered and he became a cult figure. "I got into foreign distribution (after that). I made more money this way. Also I saw hard core come in and I didn't want to get involved. A lot of my friends make them.

"**ORGY OF THE DEAD 2** I will not talk about. I'll just say that it'll take place in a similar setting as the first one but will be very philosophical in many, many ways. I'm taking a poke at us. At society. As human beings. What we do. How we do it. It'll start with something happening with a little spaceship or a probe. And there'll be very good discussions between the 'guests' and 'the Emperor'. There'll be dancing in it. There's nothing wrong with dancing. Dance is one of the most primitive expressions of the human being. Even dogs dance in their own way. So there will be dancing in it. It just won't be 90 minutes of dancing and 10 minutes of dialogue. Getting a new Criswell will be easy. I'll have

Johnny Legend be in charge of finding a new Criswell look-alike. And I have a fantastic ending. Right now I have a treatment for **ORGY OF THE DEAD 2**.

And I'm concentrating on who the people are. Because in the first **ORGY**, the characters were barely introduced. For example, the girl who worshipped gold is turned into gold. The bride who murdered her husband now lives with his skeleton. And so on. This time, I'll show what happened, in a flashback, why he or she is the way they are. Also, what do you know about the wolfman and the mummy? What's their relationships? What is the sex of the mummy? Is the mummy a man or a woman? I'm gonna show that the mummy is a girl."

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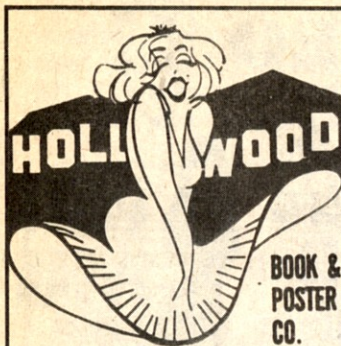
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LEWIS/FRIEDMAN

THE ADVENTURES OF LUCKY PIERRE (Something Weird, 61) D/cinematography - Herschell Gordon Lewis, P/sound - David F. Friedman

Although, it was released two years after Russ Meyer's *THE IMMORAL MR. TEAS*, this similar, 1 hour long, shot-in-Chicago (!) full color comic nudie hit is a lot more fun. The announcer is dragged away by hospital attendants after he announces that the film you're about to see has "a cast of 1000s" and is "a pinnacle of achievement". Billy Falbo (a burlesque comic) sees naked women everywhere in a series of short silent skits. His shrink is naked, then an artist paints three naked models in the woods, then shows his abstract painting. A woman bathes while plumbers (Falbo and William Kerwin - see PV #5) try to work, a "birdwatcher" looks at sunbathers and women pose in a photo studio. The best and longest part takes place at a drive-in showing "I WAS A TEENAGE NUDIST and 65 cartoons!" In a (partially black and white) short, "PICNIC AT THE PLAYGROUND", happy naked women in high heels climb on the jungle gym, go down a slide, swing on the swings and spin on a merry-go-round. The all-female theatre workers are naked too in this surreal sexy segment. The color is excellent. Also on this tape is a fun Lewis short, *A HOT NIGHT AT THE GO GO LOUNGE*. Footage showing bongos, twisters, dancing feet and women wearing beehive hair-dos is accompanied by sax driven instrumental rock. The nightclub changes but not the music. "Linda and Michelle", wearing only white jeans, do the frug. They vanish and re-appear in bikini bottoms doing a mean pony. A title card says - "Why don't we end it here?" - Pure genius!

SCUM OF THE EARTH (Something Weird, 63) D/S Herschell Gordon Lewis, P/sound David F. Friedman

SCUM OF THE EARTH is surprisingly similar to Ed Wood's *SINISTER URGE* (61). Thomas Sweetwood/William Kerwin (with weird part-grey hair and a beard) stars as Harmon, a weary, guilt ridden nudie photographer. He works for the horrible, cigar chomping Mr. Lang who likes to play with wind-up toys. Larry (Mal Arnold from *BLOOD FEAST*!) is the sadistic "distributor", selling the dirty pictures to eager high School students. Harmon is forced to use Ajax, a goon rapist as his assistant - "Keep that ape away from me!". All kinds of horrible unspeakable things are implied, but not shown. Sandra, an older model, is forced to "recruit new fresh talent". Kim (top billed Vicki Miles) is the innocent new swimsuit model trying to make money for college, who finds herself blackmailed into doing topless shots (no nudity is shown) and worse. The incredible ending has death by baseball bat and a tiny gun and a ridiculous long chase scene on foot. The highlight is Lang's

over the top lecture to Kim - "All you kids make me sick, you're damaged merchandise..., dirty!, dirty!...." The camera closes in on his face, then his mouth, as he spits out the words. This mostly forgotten black and white drama has pretty bad acting (no surprise) and was made in Florida the same year as the famous *BLOOD FEAST*.



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SCUM OF THE EARTH!

JOHN HAYES

MONA'S PLACE (American, 70) P/S/edit John Hayes, P Henning Schellerup, Paul Hipp

James Whitworth (Papa Jup in *THE HILLS HAVE EYES*!) stars in this sex/western as Dan Murphy, leader of a lonely group of gold miners. He has lots of tattoos, a beard and a big (real) nose. He takes Busby and Sissy Sam to Fandango to arrange for Mona (big breasted Shawn Deveraux from Russ Meyer's *THE SEVEN MINUTES*) to bring back her dance hall girls to their camp. It's all kinda like a grade Z version of Altman's *McCABE AND MRS. MILLER*, which was probably

being filmed at the same time. The Irish villain, Muck Mulligan is copied from Lee Marvin in CAT BALLOU, with a patch on his 1/2 nose. The cowboys all sing "Oh, Susana", in bathtubs, everybody has faked sex, all the women are forced to strip outside, there's a gang rape, and in the end, the women kill the bad guys with hat pins. This movie opened (in Washington D.C) as FANDANGO.

THE CUTTHROATS (American, 69) P/D/S John Hayes, P Daniel Cady

This one starts like a western, with a theme, "The Ballad Of Jimmy Johnson", but Jimmy turns out to be a cowboy/soldier in Germany (looking an awful lot like Southern California) at the end of WWII. The first scene is a roadside rape (this seems to be common in Hayes' movies). Six soldiers kill a bunch of Germans (on a golf course!) and end up with (surprise!) six remaining frauleins, who put on a silly burlesque show. Everybody has (faked) sex (in a steam room, in a room with a swastika bedspread...), plot against each other and fight over jewels. Uschi Digard, (SUPERVIXENS, THE BEAST AND THE VIXENS...) in a military uniform, strips and pours wine over her breasts to celebrate the end of the war. Hayes directed at least 14 features, starting with THE ROTTEN APPLE (63). After the nudies (now being released on tape in boxes designed to make them look like porn movies) he made DREAM NO EVIL, with Edmond O'Brien (70), GARDEN OF THE DEAD and GRAVE OF THE VAMPIRE (with William Smith) (both 72), SHE DEVILS OF THE SS (75), and THE END OF THE WORLD (77), with Christopher Lee.

WISHMAN

NUDE ON THE MOON (VCI, Sleaziest 60) P/D/S Doris Wishman

This full color science fiction nudist colony oddity, is one of Wishman's earliest features. The production credit names are all fake, but Doris pretty much did it all, at the Coral Castle in Homestead, Florida. After a crooner sings, "I'm Mooning Over You", we find out how handsome young rocket scientist Jeff (who has inherited \$3 million) and the older Dr. Huntly manage to secretly blast off to the moon. The rocket is a toy in close-ups and stock footage shows it taking off. The men talk into hand mikes to communicate even though they're sitting next to each other and they sleep through the landing. On the moon they wear funny colored tights, boots with silver stars and helmets. The moon people only wear low slung bathing suit bottoms (and have antennae). It should have been called TOPLESS ON THE MOON. The playful Moon women dance, toss a plastic ball and lounge around like the Eloi in THE TIME MACHINE (60), the muscular men have slicked back hair and even the little kids have to wear bathing suits. The telepathic queen (Marietta) likes Jeff, but the doc says, "You're acting like a schoolboy. Don't forget we're rocket scientists!" Another memorable song is "Moon Doll". This welcome release is part of Joe Bob Briggs new Sleaziest series of tapes and he provides a fun, informative, well done intro on the projection booth set.



MY BROTHER'S WIFE

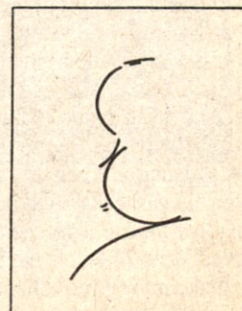
MY BROTHERS WIFE (Something Weird, 66) P/D/S Doris Wishman

After a long fight in a billiard hall over a woman who had killed herself, Frankie (who loses) remembers "The first time I saw Mary, I knew there'd be trouble" and we're into a feature length flashback. Bob, a balding wrestling fan who wears a black shirt and white tie, is married to Mary. When his no good brother visits their New York apartment and stays, Mary (June Roberts) thinks "He's so exciting!". The characters all think a lot, since the sound was all dubbed in later. Frankie starts having sex with his sister-in-law, then his ex-girlfriend Zena on a regular basis and they both love the bastard. Most of the sex is offscreen (or in shadows), but the women wear negliges and Zena takes a shower to harpsichord music. There's an arty lesbian scene, a black woman doing funky dancing at a party and lots of close-ups of feet whenever anybody goes someplace. One clever shot shows a woman sitting on the camera for a chair point of view. This is a pretty typical mid-period black and white Wishman drama.

TRAILERS

HITCHCOCK TRAILERS (Trailers On Tape, 85)

20 Alfred Hitchcock movie trailers from REBECCA (40) to TOPAZ (69) are on this tape in chronological order. The best are the one featuring Hitchcock himself; PSYCHO (the famous long tour of the set trailer), THE BIRDS (a great lecture about the history of the way people treat birds) and MARNIE, where Hitch introduces each character in his new "sex mystery". Some earlier ones are narrated by the stars like Joan Fontaine (SUSPICIAN), Robert Cummings (SABOTEUR), and best of all James Stewart (ROPE). This tape includes Hitchcock's cameo appearance in SPELLBOUND, Ingrid Bergman finding a shrunken head in the seldom screened UNDER CAPRICORN,



and Larry Mathers in a space suit discovering a body in **THE TROUBLE WITH HARRY**. Sometimes the re-issue trailers are better than the originals, but the one for **REAR WINDOW** (re-released after **PSYCHO**) is disappointing and silly. Of course this tape is a must for Hitchcock fans.

HORRIBLE HONEYS (Trailers On Tape, 89)

Every trailer on this 78 minute theme tape is for a horror or exploitation movie starring women. Some are grouped by movies with **BRIDE**, **DAUGHTER**, **GIRL**, **WOMAN** (**VOODOO**, **WASP**, **LEECH** and **SNAKE**, **COBRA**, 50') and **SHE** (**CREATURE**, **FREAK**, **MONSTER**, **DEMONS**) in the titles. Those are followed by other female JD, horror science fiction, and exploitation trailers. Besides the many obvious titles, some highlights are **DEVIL GIRL FROM MARS**, **FEMALE JUNGLE** (Mansfield and Tierney), **BESERK** (with a spike in Michael Gough's head), a roadshow exploitation release trailer for Ingmar Bergman's **MONIKA - STORY OF A BAD GIRL** (music by Les Baxter), Ultra Violet in **DINAH EAST!**, a transsexual movie, and **NIGHT OF THE COBRA WOMAN**'s Marlene Clark naked. There are also some great special **BLOOD-A-RAMA** and **THE SCREAMING MEE - MEE SHOW** spots. All Trailers On Tape compilations are top quality, have unexpected extras, and are recommended. See ad in this issue for ordering info.

AT THE SLEAZIES (Leoram) D Herb Padilla Jr., P Jeff Valencia, S Paul Hugli

Rocky and Electra are the sleaze version of Siskel and Ebert. Rocky (Rob Nutt) is a funny looking beer-swilling blonde punk

with shades and Electra (Royce) is a sarcastic dominatrix with a ponytail and a riding crop. They introduce nine rare nudie movie trailers then review the films while insulting each other. The reviewer segments are actually funny, very well done (for a change) and the actors have no problem with the many big words. The real reason to own this tape though is the incredible trailers. Here are the original trailers to **ORGY OF THE DEAD** and **PLEASE DON'T EAT MY MOTHER!** More obscure ones are for **DR. SEX** (with Marsha Jordan) and **THE PEEPING PHANTOM** (he's a monster in a cape chasing strippers around a theatre). Two of the best are for nudie/drug movies, **SMOKE OF EVIL** and **ACID DREAMS**. A bonus trailer is for a "European" book, **STAG PARTY PICTURES** (For He-Men Only!). This book was sold in theatres along with 12 photos (in a plain envelope) for only \$12! Selling books like this was common in 60s adult theatres. At the Roxy in Cleveland, the pitchman (a guy who looked like he escaped from a carnival) appeared in person. He also sold candy bars "with one - five-ten or more! dollar bills in them!" There seems to be some problem with the Leoram company of Hollywood getting this tape released, but if you are interested drop a line to writer Paul Hugli at 9440 Nichols, Bellflower, CA 90706. Maybe by then he'll know how you could buy a copy.

BLOOD SALVAGE (Magnum, 90) D/S Tucker Johnson, P/S Ken Sanders, P Martin J. Fischer

Danny Nelson, known in Atlanta for Cates Pickles TV ads plays Jake Pruitt, a bible quoting maniac surgeon in dirty overalls with a big smile and a great Ben Johnson like voice. His sons, the



Above - Marlene Clark stars in **NIGHT OF THE COBRA WOMAN**

dumb and mean Hiram and the stupid but friendly Roy, cause car accidents, tow the victims, then keep them artificially alive. The ridiculous barn/lab is filled with dead or near dead mutilated and drugged bodies hanging from the ceiling with tubes stuck in. Jake sells their body parts to Ray Walston, who bargains for better prices and says, "This place stinks!" Jack keeps young April Evans, a crippled beauty contest winner (Lori Birdsong) locked up as a replacement for his late daughter. John Saxon (in **CANNIBALS IN THE STREETS** also filmed in Atlanta) is her father. The determined April, the only character that was afraid of the backwoods killers from the start, survives in an ironic non-ending. This tasteless comic horror movie (also known as **MAD JAKE**) is comparable in some ways to **MANSION OF THE DOOMED** and **MOTEL HELL** and is memorable for Nelson and the fact that the female lead spends most of the time in a wheelchair.

BRAIN DEAD (MGM/UA, 90) D/S Simon Adam, P Julie Corman, S Charles Beaumont

Concorde's **BRAIN DEAD**, a hard to follow, anything goes nightmare/ trip/horror movie at least beat the big bucks **JACOB'S LADDER** to the theatres. Bill Pullman (the dull star of **THE SERPENT AND THE RAINBOW**) stars as neurologist Dr. Rex Martin. Bill Paxton (**NEAR DARK**), his corporate friend, blackmails him, making him go to a mental hospital to see Halsey, a crazy, devious paranoid accountant who has slaughtered his own family, but has valuable secrets locked in his mind. Bud Cort takes bizarre acting honors as the funny/scary Halsey. "Cosmetic" brain surgery and shock therapy leads to personality switches, horrible visions and flashbacks. You might enjoy some of the images if you don't try to make much sense out of what's going on. The seriousness of the movie (by a 28 year old director) is ruined by characters walking around with valuable rare brains in glass jars, usually stored on a insecure shelf you know will fall, and a silly ending. Patricia Charboneau (**DESERT HEARTS**) is Martin's wife, George Kennedy is the corporate head and Nicholas Pryor appears as a blood spattered hitchhiker that keeps reappearing on the road and a doctor in the asylum. The script was originally by Twilight Zone writer Charles Beaumont who died in 67.

JAPANESE ANIMATION

DANGAIO PART I (U.S. Renditions, 90) D Toshiro Hirano, P Touru Miura, Makoto Asanuma, S Noburu Aikawa

Four rebellious teenage human cyborgs (each with their own spaceship, ESP and other unique powers) can merge together to form Dangaio, a giant Transformer-like robot. Professor Tahsan claims to have created the three girls and one boy as fighters to be sold to evil space pirate bankers. When her memory returns, Di Thunder turns out to be the pirate's daughter and Japan is nearly destroyed by an excellent giant robot fight. This is an great looking

action packed self contained story, (part of a series of under 1 hour episodes), a must if you like Japanese animation.



DANGAIO

GUNBUSTER Vol. I (U.S. Renditions, 90) D Hideaki Anno, P Minoru Takanashi, Shiro Sasaki, Hiroaki Inoue, Hideaki Anno, S Toshiro Okada

GUNBUSTER is about space pilot cadets that train inside robots. It introduces the young students and their coach, who will no doubt have more exciting adventures in further episodes. The box warns that it contains nudity, but it doesn't. The subtitles for both tapes are easy to read. They sell for \$34.95 each. U.S Renditions (A Division of Nippon Shuppan Hanbai, U.S.A.) is at 1123 Dominguez St., K, Carson, CA 90746 (M+M)

WITCHES

MARK OF THE WITCH (Air, 72) P/D Tom Moore, P/S Mary Davis, S Martha Peters

A PG rated made in Dallas indy film like this didn't have much of a chance in the horror-filled year of 72. Probably filmed a few years earlier, it's a very tame movie for the subject matter, filled with nice kids with bangs, mini-skirts and beads who listen to lite rock. Jill, a college student who works at the campus bookstore becomes possessed by a woman who had been hung as a witch in England (seen in the prologue) after a seance involving "the red book". She says, "One acquires an almighty thirst in 300 years!" in her irritating new old British accent. The new Jill kills her professor's dog, makes a bird fry and has to ask what a phone is. She drugs a student's drink, brands him and makes

him a servant then leaves him dead in the woods. At the climax, she splits in two and the professor, a cursed descendant of her killers, hangs himself.

SATAN'S PRINCESS (Paramount, 90) P/D Bert I. Gordon, S Stephan Katz

Gordon is still remembered for his 50s giant monster science fiction movies, but this is his third witch movie (after *NECROMANCY* -71 and *THE COMING* -80). In a prologue, set in 1654 Barcelona, comedian Jack Carter (!) plays a priest and a diseased monk paints "the Malediction". Robert Forster is Lou, the cliché tough heavy-drinking, divorced ex-LA cop who walks with a cane and has a retarded son, Joey and a nice girlfriend he treats badly. Nicole, the French/Canadian head of a model agency owns the cursed painting and is really a demon. She takes nude swims, and has a lesbian scene with one of her young girl model/victims. She even takes over Joey who has demon eyes and stabs his surprised father with an ice pick. He simply pulls it out, no blood, no pain. He takes Joey to a psychic (Ellen Geer) who jumps out her window. Lou says, "This is worse than a fucking nightmare!". When Nicole transforms in the end she rips her own face off and looks like a woman in a wet suit with a dread locks wig. Lou says, "Burn, you fucker!" as he gets out his flame thrower. This new B.I.G. movie also has more suicides, dream sex sequences, pimps, a man in a public john getting blown by a man in drag, a topless fire eater, a voyeur's head shoved in a toilet, a naked man in a gym slashed with fingernails, and a Popeye cartoon.

NIGHT ANGEL (Fries, 89) D Dominique Othenin-Girard, P/s Joe Augustyn, S Walter Josten

A lot of things about this movie are painfully dumb, but it's still one of the best recent erotic horror movies and many of the scenes and effects are excellent and surprising. Isa Anderson stars as Lilith, a winged female demon who rises from the earth and goes about killing off the male staff of the hip fashion magazine, *Siren*. In her sexy human form she has black hair, nails and (sometimes) lips. Busy Karen Black is Rita, the editor, who is seduced into worshipping the demon, who mainly seems to want to be a cover girl. The gorgeous Debra Feuer is Kristie, Rita's sister from Milwaukee. There's a great hell sequence, an old black lady Van Helsing type character in a yellow cab ("She is Satan's whore!"), Cronenberg-inspired sex zombies in the office (tuned on by photos!), hearts ripped out, photos that come to life, good dreams and plenty nudity and sex. Some of the music is by Barrence Whitfield and The Savages, there's a great new song by Screamin' Jay Hawkins ("Siren's Burning") and Roscoe Lee Browne is the narrator. The Swiss born director Othenin-Gerard also made *AFTER DARKNESS* (85) with Julian Sands, and just after *NIGHT ANGEL*, *HALLOWEEN 5*.

DEMON WIND (Prism, 90) D/S Charles Phillip Moore, P Paul Hunt, Michael Bennett

If you loved the *EVIL DEAD* movies, you might sit through *DEMON WIND*, a movie filled with flashbacks,

dreams and altered reality problems. A bunch of teens go to a cursed old isolated farmhouse. Corey has been dreaming about the house, where his demon worshipping ancestors had lived. Only one wall is left, but when they pass through the door it's a whole house. One guy is an obnoxious blonde asshole, another is a show-off karate kicking magician. The females have no character but they know how to appear topless. When one girl is suddenly turned into a doll, nobody seems to care and they continue to argue about unrelated personal problems. A tongue from a cow skull kills one girl, wet lumpy faced demons with echo voices show up and various cast members become *NIGHT OF THE LIVING DEAD* type zombies and attack the house. When one zombie is stabbed by a magic dagger, it becomes younger, a baby, then a dove (?). In the comic book end all the zombies become one big demon monster and Corey turns into a creature that looks like an extra from *ALIENATION* and they fight.

LAS VEGAS BLOODBATH (S.K.M.D., 89) P/D/S - David Schwartz, P/star Ari Levin

This is the sickest (fictional) movie mentioned in this issue, a modern sub-H.G.Lewis gore movie with terrible acting and endless scenes of driving cars. Sammy (Ari Levin), a young businessman, cracks after he finds his wife (a blonde hair hopper) with the apartment doorman. "I'll get even with them all!" He walks and drives around (with his wife's head) and shows it to a hooker before he knifes her in broad daylight, then ties her legs to his car and pulls them off. He talks to the head (shades of ...ALFREDO GARCIA) and takes it to a bar (and shoots the bartender). When a driver gives him the finger, he shoots it off. He invades a house full of female "oil wrestlers" (we see their show on TV) and proceeds to slaughter them. He ties up and kills the pregnant one, cuts the baby out and throws it against the wall. Like I've said before, I don't make these things up, people send them. The special effects are by a guy who does local haunted house shows. I don't know if this tape has made it out of the Vegas area yet (something about nobody being paid), which is just as well.

MORE SEQUELS NOBODY WANTED

SLEEPAWAY CAMP III - TEENAGE WASTELAND (Nelson, 88) P/D Michael A. Simpson, P Jerry Silva, S Fritz Gordon

In *SLEEPAWAY CAMP* (83), the killer was revealed to be a little boy who had been raised as a girl. In *SLEEPAWAY CAMP II* (88), with a different cast and director, he had a sex change and she - Angela Baker (Bruce Springsteen's grinning sister Pamela!) came back as a killer counselor. In this one, filmed at the same time as II, Springsteen is back killing off the entire unsuspecting cast of irritating multi-ethnic kids and their stupid counselors in this dumb, goreless, tasteless horror comedy with flashbacks to Pt II and the usual topless

scenes. The overworked Michael J. Pollard acts even weirder than usual as a horny, goofy, always mugging counselor. Springsteen kills by decapitation, an M-80 in a nose, a garbage truck, a spike through a head... One camper, red haired Tracy Griffith went on to FAST FOOD (also with Springsteen - and Traci Lords) and FIRST POWER.

WITCHCRAFT II THE TEMPTRESS (Academy, 89) D Mark Woods, P Megan Barnett, Reza Mizbani, S Sal Manna, Jim Hanson

WITCHCRAFT (88, see PV #3) was no big deal, but it wasn't a teen horror movie. This one is, complete with rock music, a rock video scene and teenagers that look like they're in their late 30s. Delia Shepard is Taurus, the big breasted blonde temptress with a British accent who paints a house in a body stocking, high heels and dark sunglasses. Will (Charles Soloman), is a boring adopted student with a nice (virgin) daughter of a preacher girlfriend (Mia Ruiz), who is attacked by her pillow and has sex with Will's best friend in a dream. Will is really "the supreme warlock", or something, I think, and he's destined to have a son that will rule the world. His friends are being killed. And his mother knows about it. Jay Richardson plays his concerned father. Flashbacks from WITCHCRAFT are used but, the only person in the credits that was involved with WITCHCRAFT is producer Barnett. Can't wait for #3, Megan.

ATOR III - THE HOBGOBLIN (RCA/Columbia) D/S Aristide Massaccesi, P Carlo Mario Cardio

ATOR THE FLYING EAGLE (83) and BLADEMASTER (84) were Italian Conan copies starring Miles O'Keefe, Bo Derek's Tarzan. Part III stars some other big guy, and lots of STAR WARS type alien faces. Ator is raised by Grindle, a devious magic dwarf (in a rubber mask) who gives a potion to Ator's mother, making her wander aimlessly until somebody buys her. There's a Godzilla-like fire breathing dragon, "frog men", and a lovesick wart-faced prince who makes sculptures like Walter Paisley in BUCKET OF BLOOD. A pair of ineffective Siamese twin robot warriors must have been inspired by THE THREE STOOGES MEET HERCULES. Laura Gemser, who was in the first ATOR and has finally stopped making EMANUELLE movies, shows up as an evil Princess and Melissa Mell (DANGER DIABOLIK) turns into a crow. ATOR III has some good music and costumes but the "action" scenes are laughable and most of the acting is horrible. "David Hills", who directed all three Ators, also directed TRAP THEM AND KILL THEM (77), and is usually known as Joe D'Amato.

SOUTH AFRICA

LASER MISSION (Turner Home, 89) D Beau Davis, P Hans Kuhle, S Phillip Gutteridge

I was interested to see what Bruce Lee's son's starring film debut would be like. Well - He plays Michael Gold, an American mercenary who escapes from a "South American" Communist country jail. He's handsome, he's cool and this movie has lots of car chases, explosions and guns but nothing you would expect from the son of the world's best martial arts star. He helps Melissa (Debi Monahan) a curly blonde with a very high voice, who ends up stranded on a desert in high heels and a low cut dress. Her father is Ernest Borgnine, as a professor whose accent changes several

times. An Austrian soldier of fortune with a room full of heads is after them and kidnaps her. Black slave laborers (and comic Cubans) work in diamond fields, adding to the bad taste this movie leaves behind.

REVENGER (A.I.P., 89) D Cedric Sundstrom, P Jonathon and Gregory Vanger, S John Cianetti

Michael, a young sax player "in L.A." (Frank Zagarino) is set up and sent to prison for three years. He moves in with his girlfriend after being paroled but the bad guys think he knows where some loot is, so they kidnap her. The hero teams up with a one eyed, one legged Nam vet buddy for the big rescue. Jack (big Oliver Reed with a grey mustache) snorts coke, smokes crack, and makes a woman watch porno (and snuff) movies (that he financed) before raping her. When his lesbian addict girlfriend is killed, Reed yells, "I'm going to cut his balls off!". It all ends in a shoot-out copied from WHO'LL STOP THE RAIN (78). With an amusement park fight, the hero in a shower, a kung-fu cop and a (fairly graphic for an R tape) look at Ollie's porno production.

MONDO O.D.

In PV #3 and #4, PSYCHOTRONIC (and Charles Kilgore of ECCO) presented a pretty exhaustive history of MONDO movies (and other documentary films). Since then we've received more documentaries to review - too many. I don't have the time (or the desire) to watch any more documentary tapes with real (or faked) executions, suicides, animal sex, and strange but true habits of various cultures. I'd rather watch PBS. Here are some brief notes and descriptions from our docu- backlog.

Kilgore called INHUMANITIES "a badly edited turkey" of footage "borrowed" from other mondo films and even fictional Italian cannibal movies. I imagine INHUMANITIES II is more of the same, but I can't seem to get the shrink wrap off the box. Both are from Platinum (89) and are often found in "family" video stores that refuse to carry porno films. ASSAULT VIDEO and BASIC AUTOPSY PROCEDURE are both from Amok. ASSAULT is a (subversive and well made) compilation tape featuring everything from old cartoon clips and movie trailers to mondo movie scenes, an incredible segment from WITCHCRAFT THROUGH THE AGES (22) and lots of TV clips from talk shows, news shows, The Brady Bunch, The Micky Mouse Club... Although more fun than most of these type compilations, seeing a local politician (Bud Dwyer) actually shoot and kill himself on TV isn't everybody's idea of a good time. If you're not a doctor, medical student, or a mortician, AUTOPSY (an extremely graphic early 60s U.S. Army training film) will probably put you in a daze for days. Which reminds me, did you know that the QUINCY show was ripped off from a 60s Canadian series starring John Vernon called WOJECK? ASSAULT is \$15 and AUTOPSY is \$25 (plus 10 % for shipping, from Amok at P.O. Box 861867, Terminal Annex, Los Angeles, CA 90086-1867).

NEWS NIGHTMARES is a compilation of "uncensored tragic news clips" accompanied by a narration and instrumental music. Naturally it features the Dwyer TV suicide. WILD WOMEN OF THAILAND is a mondo tape made by an American in Pattaya Beach, Thailand. See local female kickboxers, oil wrestlers, nightclubs, drunken G.I.s and a mongoose and cobra fight. Both are from Nick Yale at New Age Marketing, 988 Market St. San

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JACK THE RIPPER (59), NAKED VENUS, THE MAN FROM BEYOND (Houdini), TORMENTED, SANTA CLAUS (Mex.), THIS NUDE WORLD (32), WEREWOLF IN A GIRL'S DORMITORY, THE 7TH COMMANDMENT, THE BRAIN (61), DAGORA, CRIME OF DR. CRESPI, 4 MAN RAY Shorts, QUATERMASS AND THE PIT (6 early TV episodes upon which the movies were based - 2 cassettes, \$20), QUATERMASS II, QUATERMASS EXPERIMENT, NOSTALGIC NUDIES (TOMB IT MAY CONCERN, WHAT THE FRENCHMAN SAW...), LONG HAIR OF DEATH (B. Steele), Ed Wood's CROSSROAD AVENGER and shorts, BUCKET OF BLOOD, SHE GODS OF SHARK REEF, OLD MOTHER RILEY AND THE VAMPIRE, NAKED VENUS, (1958 Nudist/beatnik, courtroom drama), VIOLENT YEARS, JAILBAIT, NIGHTMARE CASTLE, CARNIVAL OF SOULS, FLESH AND THE FIENDS (MANIA), DEAD EYES OF LONDON, L'AGE D'OR, LOVES OF HERCULES, WILD WILD WORLD OF JAYNE MANSFIELD, REPULSION, MONDO CANE, COSMIC MAN, UNKNOWN WORLD, BRAIN FROM PLANET AROUS, STRIPTEASE MURDER CASE, DANCE HALL RACKET (Lenny Bruce), WRESTLING RACKET GIRLS, BRAIN THAT WOULDN'T DIE, ATOMIC BRAIN, BRAINIAC.

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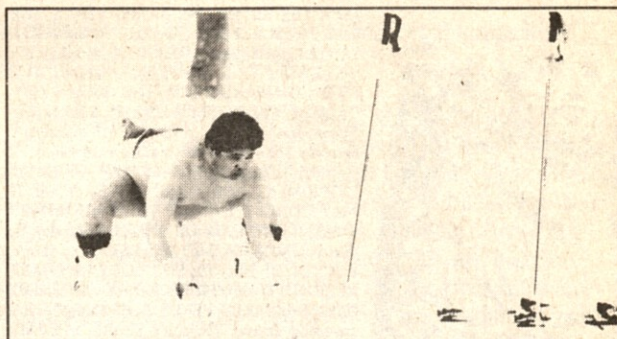
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Francisco, CA 94102 - (415) 861-7651. **BIBLE AS SKIN** is similar to (but much sicker than) the **SLEEP CHAMBER** videos reviewed in PV #6. Short segments (with electric drone music by Pile Of Cows) include tinted and altered news clips, mondo movie and porno excerpts and graphic (newly filmed) scenes that show the viewer the wonders of every possible human body function. All this is followed by an out of frame home movie and a black and white short (with some animation) showing a guy getting beat up. Copies are \$15 (for bored people over 18 with money to burn), from Mark Hejnar, 7044 N. Greenview 3-N, Chicago, Ill 60626.

THE KILLING OF AMERICA (81) (PV #4) made by Leonard Schrader for the Japanese market (but with English narration) is a pretty devastating look at how things have devolved here, especially when you realize that 10 years later, it just looks like any current news show. More enlightening is **SHOCKS** (in Japanese), a recent formless documentary mixing silly and humiliating **TOTALLY HIDDEN VIDEO** style yuks with horrifying graphic footage of accident victims and other mondo scenes. Both were sent by New Yorker Mikel Board, (formally of the band Artless), now living in Japan. Write to Board c/o 301 Honconfolt Sobudai, 3-4774-153 Sobudai, Zama-shi, Kanagawa 228, Japan if you want to buy Japanese features, animation or TV commercials.

On the lighter side, Warren Miller's **WHITE MAGIC** is sort of a mondo sports feature for ski fanatics. It was filmed in Austria (paragliding), New Zealand (helicopter snowboarding) and Japan (Sumo skiing -!?) and other countries. It also features disabled

skiers and an 82 year old skier. This is producer, director, photographer, narrator, distributor Miller's "40th anniversary"



From **WHITE MAGIC**

release. Some of his films have played theatrically, like **SKI ON THE WILD SIDE** (67). Interested parties should call (213) 376-2494. **THE DEVIL AT YOUR HEELS** (Videosmiths, 81) is a good documentary about the death-defying and publicity seeking Ken Carter, "the mad Canadian" from "the slums of Montreal" and how he failed in his attempt to jump the St. Lawrence Seaway from Canada to America in his jet car. And the theme song is by Long John Baldry. You can contact the National Film Board Of Canada (who made it) at 1251 Avenue Of The Americas, NY, NY 10020.

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RUSS TAMBLYN

From You're First Cigarette To You're Last Dying Day

* * * * *
Interview by Ian Johnson

Everybody who watches TWIN PEAKS knows about the eccentric Dr. Jacoby. Not all of them realize that the actor who plays him is a former child star who went on to star in MGM musicals, WEST SIDE STORY and the Jack Arnold/Al Zugsmith JD/rock hit HIGH SCHOOL CONFIDENTIAL. Except for some cheap exploitation movies (including the notorious SATAN'S SADISTS) Tamblyn pretty much disappeared from the public eye after the 60s. Tamblyn told PSYCHOTRONIC how he got started and where he's been, in a career that's lasted on and off since he was Rusty in the late 40s.

When Russell Irving Tamblyn was born on Dec. 30, 1924 in Los Angeles, his father, Eddie Tamblyn was an actor. "He was a juvenile lead and he also was a dancer. He was in the original Follow Through and Good News on Broadway and then he came out here to do films. He was in Fred Astaire's first movie, FLYING DOWN TO RIO. The whole thing was about this band and my father played one of the band members. He had two or

three scenes where he had one line. There's a scene where the band comes in with their instruments in cases. And someone asks what's in the cases, and my father says, 'It's my lunch', or something. He didn't do any classics. He did a lot of college films, like SWEETHEART OF SIGMA CHI, and the first film version of A SHOT IN THE DARK. He worked with Buster Crabbe and Betty Grable when she was a bit player." Eddie Tamblyn, who was also in the "Harold Teen" comedy series later worked as a machinist.

Joseph Losey's anti-war fable THE BOY WITH GREEN HAIR (RKO) starred young Dean Stockwell. Rusty Tamblyn had his first film role. "I sort of followed my father. I did a couple of radio shows. I started working very young, when I was 9 or 10. The first professional thing I did out here was this play called The Stone Jungle, which was directed by Lloyd Bridges, the actor. And it was performed for three days with an invited audience because they wanted to attract some backers. I remember a talent scout from Paramount came, and also Joseph Losey, the man who directed THE BOY WITH THE GREEN HAIR. And he said he wanted me to come and see him. I remember trying out for a couple of other parts. I didn't get those, so I ended up playing one of the kids. I played a kid called Rusty, so I got to use my own name. In the scene where Dean goes to the barber shop to get his hair cut off, I was one of the kids outside the barber shop. And what I did was go in there when they were done shooting and grab a handful of green hair and put it in my pocket. About 10 or 15 years ago, it was Dean's birthday, and suddenly, I came across this green hair. So I stuck it on a card and gave it to him. He was real surprised."

Next he was in DeMille's hit color epic SAMPSON AND

DELILAH (Paramount) starring Victor Mature. "That was my second movie and my first big part. The talent scout that came to see The Stone Jungle brought me to test for (young King) Saul. I remember being brought into a room to read with another actor. I was about 12 at the time. There was this big one-way glass on the wall and I was told that behind the glass was Cecil B. DeMille. So I did the scene with this actor. And after I was done DeMille came stomping into the room with 5 or 6 guys around him, walked up to me, introduced himself, and reached out his



As the young version of John Dall in GUN CRAZY

hand and said (loudly), 'Russell, you've got the part.' But it didn't go for 6 months. I actually got that part before I got the part in THE BOY WITH THE GREEN HAIR." THE KID FROM CLEVELAND (Republic) featured the real Cleveland Indians and was sort of a juvenile delinquent movie with a sports reporter (George Brent) helping troubled kids Rusty and Tommy Cook, later in TEENAGE CRIME WAVE (55) and MISSILE TO THE MOON (59). GUN CRAZY (a.k.a. DEADLY IS THE FEMALE) (United Artists) is a cult classic modern Bonnie And Clyde story directed by Joseph Lewis. Peggy Cummings and John Dall starred as Annie Laurie Starr and Bart Tare. Rusty was Bart at age 14, already in trouble with the law.

THE VICIOUS YEARS (also with Cook) was one of the last movies directed by Robert Florey and was released by Film Classics. FATHER OF THE BRIDE was an MGM hit with Spencer Tracy and Elizabeth Taylor. Rusty was in it and its immediate sequel, FATHER'S LITTLE DIVIDEND as Taylor's little brother. Both were directed by Vincente Minnelli. CAPTAIN CAREY U.S.A. (Paramount) starred Alan Ladd and featured the hit song "Mona Lisa". AS YOUNG AS YOU FEEL (20th) starred Monte Woolley and featured Marilyn Monroe. CAVE OF OUTLAWS (Universal) was a William Castle western. In 1952 Rusty played the son of Doris Day and Ronald Reagan (!) in THE WINNING TEAM. In his last movie for Warner's Reagan played early baseball pitching star Grover Cleveland Alexander, an epileptic. "I had taken up tap dancing when I was 9 or 10 but I gave it up when I got into the movies. It was RETREAT HELL!, that Korean war movie that got me back into it. Which is weird. I did RETREAT, HELL! for Warner Brothers and it was very dramatic - my brother died in it and I sought revenge. Anyways, MGM saw the film and they offered me a contract. They were trying to establish a stable at the time. It was like a family. There were lots of events and classes and screenings for us. I was just a contract player. My first film for them was TAKE THE HIGH GROUND, which was the first

film in which I used the name Russ. They thought Rusty might be a little strange in a few years". TAKE THE HIGH GROUND was a WWII movie directed by Richard Brooks starring Richard Widmark and Karl Malden. Russ was a soldier. In real life he was a senior at North Hollywood High School where he won awards for tumbling and was head cheerleader. In an interview at the time, he said he wanted to play Houdini but the role in the 1953 George Pal produced feature went to Tony Curtis.

"Anyways, the next one was SEVEN BRIDES. And Michael Kidd, who was choreographing the thing, wanted all the brothers to dance. Or just 6 of them, because Howard Keel didn't dance. MGM said we've got all these guys under contract, how about we give you four dancers and four actors? The two actors were Jeff Richards and myself. To this day, few people know that Jeff Richards didn't do a dance step in that. He was a big awkward old baseball player who hated dancing. But he was one of the brothers. Can you imagine that? I bet a lot of people don't even know that one of the brothers in SEVEN BRIDES FOR SEVEN BROTHERS couldn't dance a step. Nobody would believe it. They started rehearsing with the 4 brothers and had been at it for 4 or 5 days. Jeff and I ran into each other on the lot and we went over to visit the set. They were just starting to do the barn dance scene. Michael Kidd said, 'Russ, someone told me you tumble?' I said, 'Yeah', and I did a back flip for him. He said, 'Fantastic, I'd like to use it in the number', but I said I'm not a dancer. And do you know the heavyweight dancers they had? They were all these great dancers. But Kidd insists this is just square dancing, so I ended up in that number. And I was having so much fun flipping and jumping axes that I was also in the number, 'Goin Courting'. In that one, Jane Powell was teaching us to dance. Well, I was the obvious one to stand out in that. I was right at home. I could look awkward because I didn't know how to dance. It's very difficult for a professional dancer to look awkward. Gene Kelly can't even move without dancing. But I was perfect. So he put me right out front and I ended up jumping all around. It was a perfect number for me.



Strangling Tommy Cook in THE VICIOUS YEARS

"It didn't dawn on me at the time, but a month after that was released, I was on the cover of Dance Magazine. It came as quite a shock to me. They asked me where did I study dancing. What could I say? " SEVEN BRIDES FOR SEVEN BROTHERS in Anscocolor and Cinemascope was MGM's biggest hit of 1954. "SEVEN BRIDES made my career go through the roof. Suddenly I'm getting all these fan letters and fan magazines are doing stories and fan clubs and all that stuff that goes along with fame. A lot of articles said, 'dancer Russ Tamblin', and referred



Frank Lovejoy, Richard Carlson and Russ in *RETREAT, HELL!!!*

to me as this dancer that acted a little bit. I was doing an interview back in the 70s and the guy said, where did you study dancing, it was that same question again. I gave my same answer. I never studied dancing. The guy said, 'wait a minute, you worked with Michael Kidd in *SEVEN BRIDES*, you worked with Sonny Tann in *HIT THE DECK*, you worked with Jerome Robbins in *WEST SIDE STORY*. You not only studied with the masters, you worked with them!!!' And when I thought about that, I thought, God, he's right. And all this time, I've been saying I'm not a dancer and here I have studied dancing. So I guess you might say that I did study dancing, but it was on the job training."

Tamblyn's next two MGM hits were directed by Roy Rowland. *HIT THE DECK* was an all-star sailors-on-leave musical remake (RKO had filmed it in 30 and 36). "Then they put me in *HIT THE DECK* with Debbie Reynolds. It was a big musical. And oddly enough, I was working with Vic Damone and Tony Martin on these numbers and neither one of them could dance. So here I go from being in a movie with these great dancers and I'm not the dancer, to being in this movie where I'm the dancer, and they've developed the number around me. I suddenly got established as a dancer". *MANY RIVERS TO CROSS* was a Cinemascope period comedy starring Robert Taylor as a trapper. *THE LAST HUNT* was a Richard Brooks western about hunting buffaloes and starred Robert Taylor and Stewart Granger. "THE LAST HUNT was a great western I thought. Richard Brooks is a great director". Glenn Ford starred in *THE FASTEST GUN ALIVE*. Tamblyn's first top billing was in *THE YOUNG GUNS* (Allied Artists), a low budget Albert Band movie with Gloria Talbot and Scott Marlowe. *DON'T GO NEAR THE WATER* was a WWII Navy comedy starring Glenn Ford. Mark Robson's *PEYTON PLACE* (20th) was a major hit starring Lana Turner. Tamblyn played Norman Page, "a sensitive, insecure, mother-dominated adolescent" and got to go swimming naked with Diane Varsi.

George Pal's tom thumb was filmed in England. "I had a lot of fun doing that, but it was a lot of work. George was a wonderful man to work with. tom thumb was extremely interesting with all the huge sets. You've got to remember that all my stuff was shot alone, so I couldn't work with anyone. Which was strange." After that family fantasy Tamblyn was in his first exploitation hit, *HIGH SCHOOL CONFIDENTIAL*, produced by Albert Zugsmith and directed by Jack Arnold. *HIGH SCHOOL CONFIDENTIAL* has everything a cult teen drug movie needs: Jerry Lee Lewis, incredible jive talk and Tamblyn as a tough new JD student ("You got 32 teeth, buster. You wanna

try for none?") who lives with his sexy aunt (Mamie Van Doren!) and is actually an undercover narc out to get Mister A, played by Jackie Coogan! "I thought it was just absurd at the time. I tried to get out of it. I had just finished tom thumb in England, and just as I finished it, the nominations came out and I was nominated for *PEYTON PLACE*. So my career was zooming.. And I came back to MGM, and they said we've got this part for you to play before you go into the army. I'd just been drafted. I read it and thought, holy shit, this is something that I don't want to do. So I went up to see the head of the studio (Dore Schary) and told him I didn't want to do it. I told them please don't make me do it. I thought it was just gawd- awful, corny, so badly written and dumb. That was the way I felt about it. They said, you got to do it, it's the only thing we have for you and we want you to do another movie before you go into the army. We think it's going to make you a lot of money. Eventually, it came back through my agent that I could do it or go on suspension. You had a seven year contract, and when they tell you to do something, you have to do it. You can not do it, but they put you on suspension for six months without pay. So it depends on how much you don't want to do it. And I didn't want to not do it enough. The pay off was that sorry as I was doing it, 30 years later I find that *HIGH SCHOOL CONFIDENTIAL* has way outlived *PEYTON PLACE*. Most people know *PEYTON PLACE* by the TV show with Mia Farrow. Most people don't remember the movie, and it was nominated for 12 Academy



HIGH SCHOOL CONFIDENTIAL

Awards! But, nowadays, it's totally forgotten. And yet they run *HIGH SCHOOL CONFIDENTIAL* all the time. Cult theatres have midnight showings of it. And I've spoken at B movie festivals about it and the place has been packed. For every person who says I loved you in *PEYTON PLACE*, you get 10 who say their favorite film is *HIGH SCHOOL CONFIDENTIAL*. It has a life of its own, that can't be denied. I've learned not to have too much of an opinion anymore. What I've discovered is that it's all entertainment. And different people

like it for different reasons. I have a much more relaxed attitude about it now that I don't seem to care so much about the acting career. In fact I did a lot of B movies, things like **COMMANDO SQUAD**. I found that there is a whole following for these things, there are books written on B movies, and there are people who I respect who are into it."

Before his two years in the army, 21 year old Russ married 17 year old blonde model Venetia Stevenson (who later acted in **HORROR HOTEL**) on Valentine's Day. She's the daughter of Disney director Robert Stevenson (**DARBY O'GILL AND THE LITTLE PEOPLE...SON OF FLUBBER ...**) and actress Anna Lee (**THE MAN WHO LIVED AGAIN** - directed by Stevenson, **BEDLAM...**). By the next January they were separated. Newspapers called Tambllyn a "bobbysox idol". After Russ and Venetia were divorced, she married Don of the Everly Brothers and Russ married Elizabeth (Liz) Kemp, a British dancer. Tambllyn returned in **CIMARRON**, an epic 140-minute Cinemascope remake of a 1930 film, set in 1889 Oklahoma starring Glenn Ford.

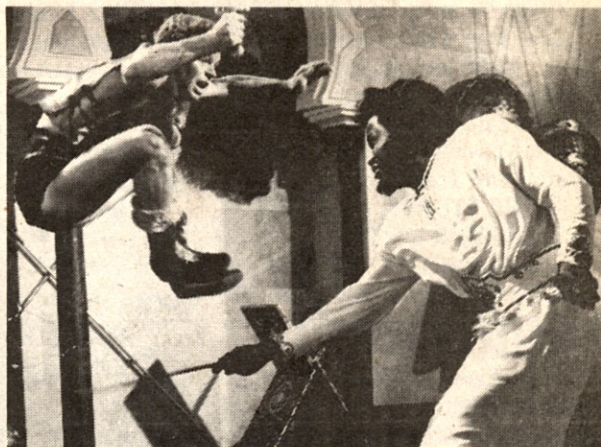
Then Russ played his most famous role - Riff, leader of the Jets in the 70mm United Artists classic **WEST SIDE STORY**, directed by Robert Wise (with Jerome Robbins who choreographed several numbers before quitting). Riff and the Jets sing "Jet's Song", "Gee, Officer Krupke!", "The Rumble", "Cool" and others. Natalie Wood's singing voice was provided by Marni Nixon (also heard in **DAUGHTER OF HORROR/DEMENTIA**) and Richard Beymer's singing voice was really Jimmy Bryant. **WEST SIDE STORY** received 10 Oscars and made over \$11 million. John Astin was a social worker at the dance and some other gang members were played by future producer David Winters (Action International Pictures) and future director Gus Trikonis (**THE EVIL**). Although juvenile delinquent movie and rock and roll fans often dismiss **WEST SIDE STORY** as a romantic musical Romeo and Juliet retread for squares, it's really good enough to make you want to join a street gang (try and see it on a BIG screen someday) and



The Jets, Simon Oakland and Officer Krupke

has been very influential (**RUMBLE FISH**, **CHINA GIRL...**). In 61, MGM cashed in by re-releasing **HIGH SCHOOL CONFIDENTIAL** as **THE YOUNG HELLIONS**. In 69, the second Alice Cooper album was "Easy Action" (Action was one of the Jets) and in the song "Still No Air" they sang: "Easy Action- Gotta rocket in my pocket- When Your a Jet, you're a Jet all the way, from your first cigarette to your last dying day...". On the 72 "School's Out" album they re- did the whole song, complete with finger snapping and added other WEST

SIDE STORY lyrics and themes. **WEST SIDE STORY** fights and songs became part of the group's crazed live performance. When Leonard Bernstein (who wrote the music) died in October 90, Russ was on *Entertainment Tonight* talking about him.



Fighting Sidney Poitier in THE LONG SHIPS

Russ played a Confederate deserter and was directed by John Ford in the Civil War segment of the Cinerama epic **HOW THE WEST WAS WON**. Everyone agrees it was the best part of the sprawling episodic movie. In George Pal's Cinerama **WONDERFUL WORLD OF THE BROTHERS GRIMM** (partially filmed in West Germany) he had a guest role as the woodsman in the "The Dancing Princess" segment. **FOLLOW THE BOYS**, partially filmed on the French Riviera starred Connie Francis and Paula Prentiss who falls in love with Lieutenant Smith (Tambllyn). **THE HAUNTING**, filmed in black and white in England by Robert Wise is the best haunted house movie ever made. Tambllyn played Luke Sannerson, the skeptic who is going to inherit the house. **THE LONG SHIPS** was a Viking adventure with (Rolfe) Richard Widmark after a fabled golden bell. Tambllyn played his athletic younger brother Orn, in love with a princess. Their Moor rival El Mansuh was a departure role for Sidney Poitier. Cinematographer Jack Cardiff (**THE MUTATIONS**) directed. The Columbia release was filmed in Technirama 70. Another Tambllyn entered show business in 1964. Russ' look-alike younger brother Larry Tambllyn was the spokesman, keyboardist (and a singer) for The Standells. They recorded a live album and were in a series of MGM movies beginning with **GET YOURSELF A COLLEGE GIRL**. They appeared on all the TV teen music shows and had a memorable guest spot on **THE MUNSTERS**. Despite all the exposure, it took the group a few years to become popular and find a hit.

Russ Tambllyn had the lead as the sharpshooter hero Johnny in **SON OF A GUNFIGHTER**. Fernando Rey was the lead villain in the western set in the 1877 border area. "That was shot in Spain. And it was such a lemon. Although, I got a letter yesterday from Arts And Culture Film Festival in Durango and they're running **SON OF A GUNFIGHTER**." It was Tambllyn's last film release until 1969 and his last for MGM. Tambllyn went to Japan to star as Dr. Paul Stewart in **WAR OF THE GARGANTUAS**. The film was planned as director Inoshiro Honda's sequel to his **FRANKENSTEIN CONQUERS THE WORLD** (66) which had starred Nick Adams. Kumi Mizuno returned as a lady scientist, but all connections with the earlier film were edited out by the small American company Maron Films which didn't bother to release it until 1970 on a bill with **MONSTER ZERO**. At some screenings, the "first 100" patrons

received a free "monster pet". "The last mainstream movie I did was WAR OF THE GARGANTUAS, which I call a mainstream movie because they spent some money on it and it made it to a lot of theatres. It wasn't like the B sleazy crap I did after that. I worked with the group DEVO on HUMAN HIGHWAY. I really liked them. They were contemporary and what was happening at the time. Their lead singer, Mark Mothersbaugh, came up to me and said, 'Russ! You were in my favorite movie of all time', and I thought - WEST SIDE STORY?, and he said, 'No, WAR OF THE GARGANTUAS!' DEVO did 'The Words Get Stuck In My Throat', a song that was in the film. Mark actually went into a theatre where they were playing WAR OF THE GARGANTUAS and tape recorded the soundtrack. He said he'd seen it 16 times. I don't know. When you meet people like that you just get a different opinion on what's good and bad. I understand it. I like the difference. I like there to be a choice of films. I'm for X-rated films. I don't go see them, but if people want to go see them, it's fine with me."



SATAN'S SADISTS

THE WORDS GET STUCK IN MY THROAT

If my lips could only say the pretty words that I feel in my heart.

If my voice could make the sound I would tell how I love you and we'd never be apart.

But with just one look into your face my mind starts to drift right into space and the words get stuck in my throat. And the words get stuck in my throat.

If I had a hidden microphone inside of my heart I would turn the power on. It would amplify my love for you, I'd swear to always love you and you'd never be gone.

But with just one look into your eyes I become excited and it's no surprise that the words get stuck in my throat. The words get stuck in my throat.

And every time I try to talk I can't speak at all because the words get stuck in my throat. The words get stuck in my throat. The words get stuck in my throat.

At this point in the movie a giant hairy monster smashes the nightclub and everybody in it. The song is on the Devo bootleg album "Workforce Live! On Site", recorded live in Cleveland and Akron. Mothersbaugh, who added new and different verses used to sing it (as Boogie Boy) in a playpen.

Rumors were spread that Tamblyn had been blacklisted by MGM. "I gave up my career to get into fine arts. I turned down parts. I was offered the role of Gilligan in that TV show GILLIGAN'S ISLAND. They offered me incredible contracts. I could have been a millionaire. And I turned it down. I was living

in a big house in the Palisades, and I met some artist and decided I wanted to be an artist. I gave up my career. It wasn't that my career was going down hill, I just went in a different direction. My show business career went down hill, there is no question about that. But I was actually going up the hill in another direction. I ended up doing a lot of art work and having my work at the Los Angeles County Museum of Art, the Los Angeles Institute of Contemporary Art, the Los Angeles Design Center and other places. I made it a major part of my life."

In 1966, Larry Tamblyn and the San Jose based Standells made it to #11 on the charts with the "garage rock" classic "Dirty Water". Their record company, Tower, proceeded to rush out four studio LPs by the now cool group with Beatle haircuts. The now rare albums are all a mixture of great bad attitude garage rock anthems ("Sometimes Good Guys Don't Wear White", "Why Pick On Me", "Mainline"...), lame top 40 covers and limp ballads. Their producer/writer was Tower Records' Ed Cobb. The Standells' last film

appearance was in RIOT ON SUNSET STRIP (67). These days Larry runs a computer electronic company and does occasional Standells reunion gigs with drummer Dick Dodd (a former Mousketeer). Beware of the phoney Standells from Texas and look for the Rhino Best Of LP.

During the late 60s Tamblyn was in four R-rated low budget exploitation movies. The first was FREE GRASS (a.k.a. SCREAM FREE), by Bill Brame, the director of THE CYCLE SAVAGES (starring Bruce Dern). FREE GRASS is unknown even to most biker and drug movie fans. Some say it only played in Michigan! Hippy Richard Beymer and his new flower child girlfriend Lana Wood (Natale's sister) hire biker Link and his Jets gang to smuggle drugs from Mexico. An ad claimed "BEYMER - TAMBLYN - WOOD - THE STARS OF WEST SIDE STORY!". When Beymer objects to murder, Link puts LSD in his drink, sets him on fire and kidnaps Lana. The crazed cast also featured Bing Crosby's son Lindsay and Joel McCrea's son Jody as drug agents, and DJ Casey Kasem. The other three movies were directed by Al Adamson. SATAN'S SADISTS (shot in 68) was planned as THE BLOOD SEEKERS. The preview trailer starts with an incredible, long, 1930s style black and white segment with words pointing out the fact that SATAN'S SADISTS was filmed on the Spahn ranch, Charles Manson's headquarters. Then Russ shows up wearing granny glasses and a slouch hat, looks into the camera and says: "You're right. I'm a rotten bastard. I admit it. But I tell ya somethin'. Even though I got a lot of hate inside, I've got some friends who ain't got hate inside. They're filled with nothing but love. Their only crime is growing long hair, smoke a little grass and getting high, lookin'

at the stars at night, writin' poetry in the sand. And what do you do? You beat down their doors, man. Dumb ass cops! You bust down their doors and you bust down their heads". Then - "STARRING RUSS TAMBLYN - IN HIS GREATEST ROLE SINCE WEST SIDE STORY!" The theme song, SATAN is sung by a crooner, backed by female voices and horns. The soundtrack album was released on Smash in 1969, way before the movie, which was held up for two years because of legal problems. SATAN'S SADISTS has become a cult movie. Viewers still can't believe how crude, sadistic, dumb (and entertaining!) it is. SATAN'S SADISTS actually lives up to all the ridiculous hype, devised by Independent International's Sam Sherman.

"When I was doing art, I just didn't care about show business anymore. I totally dropped out. All I really cared about was art work. But when my money started to run out, I'd be offered these things and I'd think, gee, I could go pick up a fast thousand. I don't have a lot of memories of them, I just went in and did them. I think I saw SATAN'S SADISTS. I don't mind

that one. But that film actually hurt my career. It hurt me a lot in getting into the mainstream. By mainstream I mean like episodic TV or big movies. I didn't do anything like that for a good twenty years."

DRACULA VS. FRANKENSTEIN was originally announced as SATAN'S BLOOD

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SATAN'S SADISTS

FREAKS, a sequel to SATAN'S SADISTS. Eventually nearly all of Tamblin's biker footage was cut out, making him a quest star in an incomprehensible all-star horror movie. "They probably

RUSS TAMBLYN - FILMOGRAPHY

- | | | | |
|----|---|----|--|
| 48 | <u>THE BOY WITH GREEN HAIR</u> (Karl Lorimar) | 66 | <u>WAR OF THE GARGANTUAS/FRANKENSHUTAIN</u> |
| 49 | <u>SAMSON AND DELILAH</u> (Paramount) | | <u>NO KAIJU - SANDA TAI GAILAH</u> (Japan) (U.S. release - 70) |
| | <u>THE KID FROM CLEVELAND</u> | | on Tarzan |
| | <u>GUN CRAZY/DEADLY IS THE FEMALE</u> | 67 | on Iron Horse |
| | <u>REIGN OF TERROR/THE BLACK BOOK</u> | 68 | <u>SCREAM FREE / FREE GRASS</u> (on tape in Venezuela!) |
| 50 | <u>THE VICIOUS YEARS</u> | | <u>SATAN'S SADISTS</u> (Super) |
| | <u>FATHER OF THE BRIDE</u> (MGM - b/w or colorized) | | <u>DRACULA VS. FRANKENSTEIN</u> (Super, Vid America) |
| | <u>FATHER'S LITTLE DIVIDEND</u> (Yesteryear, Hal Roach) | 69 | <u>THE FEMALE BUNCH</u> (IVC) |
| | <u>CAPTAIN CAREY U.S.A.</u> | | on Name Of The Game |
| 51 | <u>AS YOUNG AS YOU FEEL</u> | 71 | <u>THE LAST MOVIE</u> (United American) |
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| | <u>THE WINNING TEAM</u> | 76 | <u>MURDER GANG/BLACK HEAT/GIRL'S</u> |
| 53 | <u>TAKE THE HIGH GROUND</u> | | <u>HOTEL/U.S. VICE</u> (Super) |
| 54 | <u>SEVEN BRIDES FOR SEVEN BROTHERS</u> (MGM/UA) | | On The Quest |
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| 55 | <u>HIT THE DECK</u> (MGM) | 82 | <u>HUMAN HIGHWAY</u> |
| | <u>THE LAST HUNT</u> | | On Fame |
| 56 | <u>THE YOUNG GUNS</u> | 86 | <u>THE FANTASY FILM WORLD OF GEORGE PAL</u> |
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| 58 | <u>tom thumb</u> (MGM/UA) | | <u>NECROMANCER - SATAN'S SERVANT</u> (I.E.I.) |
| | <u>HIGH SCHOOL CONFIDENTIAL /THE YOUNG</u> | 88 | <u>THE PHANTOM EMPIRE</u> (Prism) |
| | <u>HELLIONS</u> (NTA) | 89 | <u>B.O.R.N.</u> (Prism) |
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| | <u>THE WONDERFUL WORLD OF THE</u> | | <u>TWIN PEAKS</u> (and series) |
| | <u>BROTHERS GRIMM</u> | | <u>DEMON SWORD</u> |
| 63 | <u>FOLLOW THE BOYS</u> | | |
| | <u>THE HAUNTING</u> (MGM) (US/UK) | | |
| | on The Greatest Show On Earth, Channing | | |
| 64 | <u>THE LONG SHIPS/DUGI BRODOVI</u> | | |
| | (UK/Yugoslavia) | | |
| 65 | <u>SON OF A GUNFIGHTER/EL HIJO DEL</u> | | |
| | <u>PISTELERO</u> (Spain) | | |
| | on Burke's Law | | |

He also acted on Gunsmoke and Love American Style and appeared on Ed Sullivan, Kraft Music Hall and Wide World Of Entertainment.

Future:

INNER SANCTUM

put me in that later, I don't remember much about that." THE FEMALE BUNCH (reviewed in PV #5) was planned as THE BEAUTIFUL BUTCHERS. Executive producer Mardi Rustam later produced EATEN ALIVE, EVILS OF THE NIGHT and other marvels. FEMALE BUNCH was filmed (primarily in Utah) in 1969 by Al Adamson. The violent tale of an all-female gang featured Tamblyn with a brand on his face, having sex and causing trouble in Mexico before he gets killed with a pitchfork. Adamson's showgirl wife Regina Carrol co-starred in all three of the Adamson/Tamblyn movies. Lon Chaney Jr. had his last roles in DRACULA and FEMALE.

After those four career-killing features, Tamblyn joined Dennis Hopper, Dean Stockwell, (and Peter Fonda, Julie Adams...) in Peru for THE LAST MOVIE. "It was pretty bizarre. That whole trip and the making of it was bizarre. I wasn't as into it as others. I just went down as a friend of Dennis and did my scenes and that was it. I was working really hard on my first art show, so I wasn't as into all the partying and as out of it as a lot of people were. There was a lot of drugs that were going to be brought back from Peru and they got some warning. There was a hint. It came through Dennis. He warned us that everyone was



DEMON SWORD with Heidi Paine

going to be really searched - completely - when we got back, so if you have any drugs, get rid of them. I mean people were getting rid of drugs like you wouldn't believe it. They were thinking of all sorts of ways to get around it, having someone send it to them, or sending it to some Mexican town and picking them up later. There were all sorts of schemes going on. Some people were just using it all up. It was quite funny. On the plane I came back on, everybody was all prepared to meet the police, the FBI, and the CIA at the airport. And when we came into Los Angeles, they checked us right through and didn't even look in anybody's bag. I can't tell you how many glum faces I saw, saying, 'Can you believe this? I can't believe what I did'. It was funny."

In 1974 the National Enquirer reported that Tamblyn was working as a \$10-a-night busboy. He later said that he had only acted as a waiter at a friend's party one night and talked in an interview about the changes in his life. He had once lived in his own Pacific Palisades home with a bowling alley, pool and tennis court. Later on, his small Santa Monica home burned down and he and his wife ended up living in a tent for a year. He had to hitchhike to get around. That same year, the unemployed Tamblyn was part of the MGM 50th Anniversary bash. In the

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front row of an official all-star photograph was (left to right) James Stewart, Johnny Weismuller, Russ (in a formal suit which must have been rented), Audrey Totter and Elizabeth Taylor. Farther to the right were "Lassie" and Jimmy Durante in a wheelchair. He had a comedy role in WIN, PLACE OR STEAL, a Dean Stockwell movie about race tracks. Another (unfinished?) project at the time was THE WORLD THROUGH THE EYES OF CHILDREN, produced, directed and starring singer Jimmy Rogers ("Honeycomb"). Rogers had been beaten nearly to death in 1967 and some papers had run his obituary. Tamblin played the devil. THE MURDER GANG was his last Al Adamson movie. Timothy Brown, a former football player who had already started in Adamson's DYNAMITE BROTHERS was the hero cop. Tamblin was the leader of a drug smuggling gang. The feature played in inner city theatres as BLACK HEAT, then in drive-ins as GIRL'S HOTEL. The Canadian video is called U.S. VICE. Tamblin was also interviewed for THE FANTASY FILM WORLD OF GEORGE PAL, an excellent documentary covering the career of the late Hungarian producer/director/ animator.

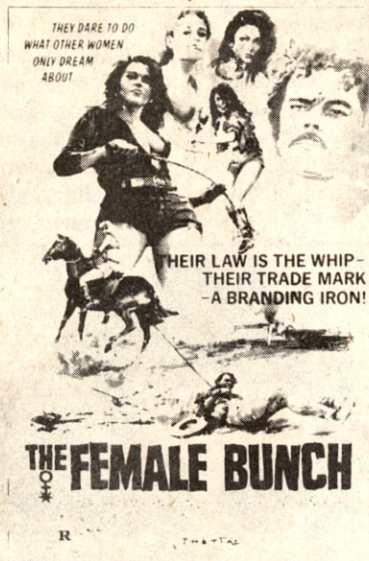
Neil Young's anti-nuke musical, HUMAN HIGHWAY was completed in 1982, although it featured songs going back to 79.

It starred Dean Stockwell, Young, Dennis Hopper, Tamblin (as a gas station owner), Sally Kirkland and DEVO in glowing red radiation suits. All of the actors sing and dance. "Dean and I met on THE BOY WITH GREEN HAIR. I was barely in that and Dean was the star. We have been like brothers for a long time.

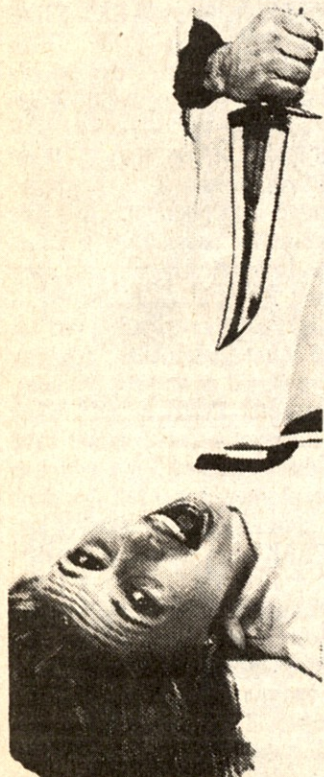
He directed HUMAN HIGHWAY with Neil Young, and I choreographed a music number. It was bizarre to say the least. We've worked on four films together. We started to do HUMAN HIGHWAY and at the time we both split up with our old ladies. So while we were doing HUMAN HIGHWAY, we decided we should get a house together in the city. So we lived together for a couple of years. But when I was moving, I went through a box of stuff and I came across some of my father's stuff, and one of the things was a 1934 casting directory. It has all the actors in categories like leading men and leading women. I opened it up to look up my father. So I look up young leading men, and when I got to my father's picture, right above it was a picture of Harry Stockwell, Dean's father, who was an actor too. That was very bizarre, to suddenly discover that

your best friends father and your father had their pictures side by side in 1934".

After a while Tamblin started doing small roles for director



INVASION OF THE SCREAM QUEENS



The ultimate collection of horror heroines and femme fatales is assembled in **INVASION OF THE SCREAM QUEENS**. Writers Donald Farmer and Bill George have assembled a who's who of female fright stars, with candid interviews and dozens of never-seen photos. Featuring an introduction by horror's favorite scream queen, Linnea Quigley, and scorching photos from her films that you **WON'T** see in other magazines. Also featured are Caroline Munro, Michelle Bauer, Brinke Stevens, Camille (I SPIT ON YOUR GRAVE) Keaton, Rainbeau Smith, Janus (HILLS HAVE EYES) Blythe, Barbara (RE-ANIMATOR) Crampton, Lina Romay, Brigitte (FACELESS) Lahaie and more. **INVASION OF THE SCREAM QUEENS** is a dynamic looking 8 1/2 x 11" publication featuring a heavy, laminated two-color cover. The retail price is \$11.95 but **PSYCHOTRONIC VIDEO** readers can order for only \$9.95 (includes first class postage).

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Fred Olen Ray. He was in *CYCLONE* about a super motorcycle, *COMMANDO SQUAD*, with William Smith and Sid Haig among others (as Stinky, a biker), *THE PHANTOM EMPIRE*, and *DEMON SWORD* (as a disposed medieval king). *DEMON SWORD* even features Lawrence Tierney! "Thank god for Fred. What happened was my life changed. After I moved in with Dean I met this other woman who I married. And we had a child, a daughter. So when I got this daughter I started getting more responsibility and settled down. I became more responsible. And that's when I really started pursuing the mainstream. But I couldn't get a part in anything mainstream. I just couldn't get anything. It wasn't until *TWIN PEAKS*. But Fred kept me working. I've done five films for him." *INNER SANCTUM* is the latest.

B.O.R.N. was directed by Ross Hagen, a regular in Fred Olen Ray movies. The cast included Clint Howard, William Smith and P.J. Soles. "Oh god yes. Did you see that? *B.O.R.N.* was the one I really got serious about acting again. I discovered that you can come up with something good out of something that's not so good, especially the last scene, which I rewrote. I tried to make my character - not sympathetic because he is a psychopath - but have him a child abuse victim. I was trying to bring something real into this film that was the pits. What I discovered was that it doesn't matter what you do in a B movie, you will stay in that area." More low budget, usually direct-to-tape projects followed. In *NECROMANCER*, starring Elizabeth Cayton, he plays an acting teacher.

BLOODSCREAMS, a Roger Corman production, has the first Tamblyn video box that tries to cash in on *TWIN PEAKS*.

It seems like everybody has seen *TWIN PEAKS*. Tamblyn hasn't been seen by so many people in years. "It came about through Dean Stockwell. Dean invited me to sort of a birthday party/cast party for David Lynch at Dennis Hopper's house. And so I went there and Dean introduced me to David. There was a point where I said gee, I'd like to work with you. And he said, 'Sure, next project.' Things like that are said so much around here, you say, sure, we'll see. But I told Dean about it, and Dean said, 'David means it. He's a man of his word.' Who would have known it would be three years till the next project. Yes, I had a good amount of insight into the Jacoby character." (Some of Tamblyn's art can be seen on the wall of Jacoby's office.) "But, I don't want to take away from costume designer Patricia Norris. She came up with the turquoise shoes I wear. We looked at three ties and I chose the Hawaiian one. I came up with the idea of wearing ear plugs".

Newsweek reported that Lynch carried a severed ear in his pocket during filming. "I read that too. I don't know if it's true. It could be. I never asked him to see his ear. I've heard he's had a great fascination with death all his life. It doesn't

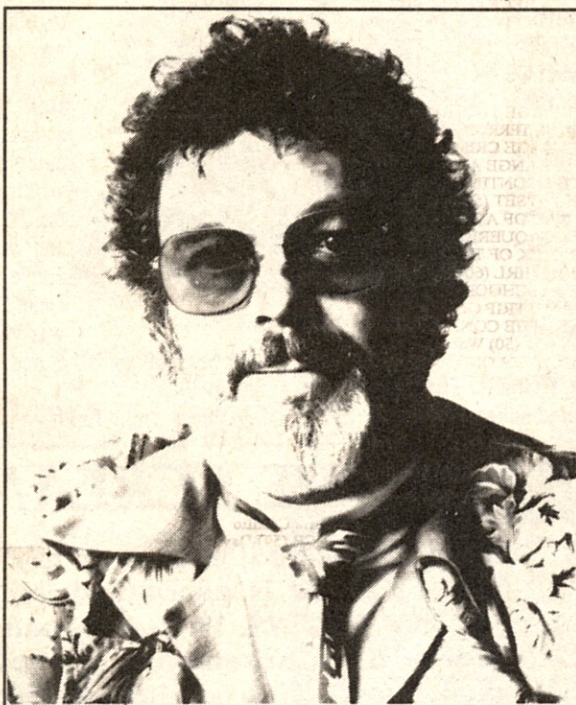
surprise me or shock me, because I've been into fine arts so long, I've done lots of work with death and the dark side. So what David does is not surprising to me. It's just another side of life. He is a quiet fellow. If you met him and chatted with him awhile, you'd think you were talking to a boy scout leader and not this deep, demented filmmaker. He takes it quite lightly. He has a capacity to delve in the dark side of life without it bothering him. It's actually a pleasure, real fun to work with him. Even if a scene is tense, it's like going through psychotherapy working with him. Do you know about the philosopher Nietzsche? Hitler actually perverted his writings. He wrote about Superman and such. I'm not trying to get philosophical with you, but someone was talking to him once and said, you're this wild man, I can't believe you wrote these incredibly powerful books. And he said that to write like a lion, you must live like a lamb. That stuck with me. And I find that true of a lot of people who do really heavy work. David fits into that realm.

"I'm quite surprised and quite thrilled about *TWIN PEAKS*' success. Before *TWIN PEAKS*, I had actually resigned myself to the fact that the highlights of my life was *WEST SIDE STORY* and there would never be anything that would come near it, and that I would be known as Russ Tamblyn from *WEST SIDE STORY*. It's the 30th anniversary this year, so it's been 30 years of mainly Russ Tamblyn of *WEST SIDE STORY*. To have *TWIN PEAKS* come along and be so huge is phenomenal. It's like

being reborn or being given another

life. Someone came up to me in an airport and said they really enjoyed my character and *TWIN PEAKS*, and had I ever done anything before this. I said, yes, thank you for saying that. I can't tell you what that means. It's like somebody discovering you. I've turned down several things, and that's been the real advantage of *TWIN PEAKS*. They were things I thought were distasteful that I would have done before. I did enough of these kinds of films, with lots of violence and sex that are exploitive. I just felt I've done enough. So I'm looking for something more quality and more mainstream. So *TWIN PEAKS* has allowed me to turn down four films".

These days Tamblyn lives in a modest Santa Monica apartment with his wife Bonnie and their 4 year old daughter Amber Rose. Not long ago, a surprise daughter, China, born during Russ' Topanga Canyon hippy days, turned up at his doorstep. He would like to make a movie about child star Bobby Driscoll (*THE WINDOW*, *TREASURE ISLAND*) who died in 68 after years of unemployment, arrests and drug addiction.



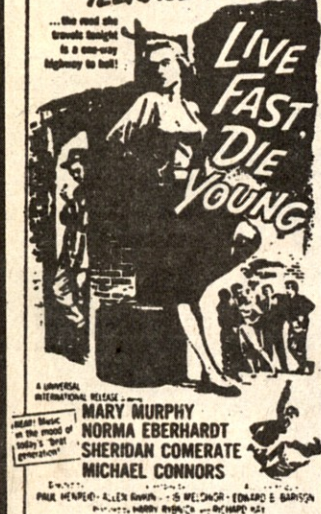
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REBEL SET (59) Gregg Palmer
DIARY OF A HIGH SCHOOL BRIDE (59) Anita Sands
IT CONQUERED THE WORLD (56) Lee Van Cleef
ATTACK OF THE CRAB MOISTERS (57) Richard Garland
BEAT GIRL (60) Adam Faith
HIGH SCHOOL HELLCATS (58) Jana Lund
DRAGSTRIP GIRL (57) John Ashley
COLLEGE CONFIDENTIAL (60) Mamie Van Doren
CAGED (50) Women in prison
MONSTER ON THE CAMPUS (58) Arthur Franz
THE MAZE (53) Richard Carlson
THE FACE OF MARBLE (46) John Carradine
ONE WAY TICKET TO HELL (56) Wild dope exposé!
HOT ROD RUMBLE (57) Leigh Snowden - Great!
GIRLS IN PRISON (56) Adele Jergens
HOT CAR GIRL (58) Dick Bakalyan
VOODOO WOMAN (57) Maria English
BORN TO BE LOVED (59) Hugo Haas
REFORM SCHOOL GIRL (57) Gloria Castillo
TEENAGERS FROM OUTER SPACE (59) David Love
RACKET GIRLS (50) Chick Wrestling
NAKED COMPLEX (63) Chick nudist colony - COLOR!
JUVENILE JUNGLE (58) Dick Bakalyan
GIRLS ON THE LOOSE (58) Mara Corday
RUNAWAY DAUGHTERS (56) Mara English
SO YOUNG, SO BAD (50) Anne Francis
UNTAMED YOUTH (57) Mamie Van Doren
MOTORCYCLE GANG (57) Steve Tyrell
NO TIME TO BE YOUNG (58) Robert Vaughn
LIVE FAST, DIE YOUNG (58) Mary Murphy
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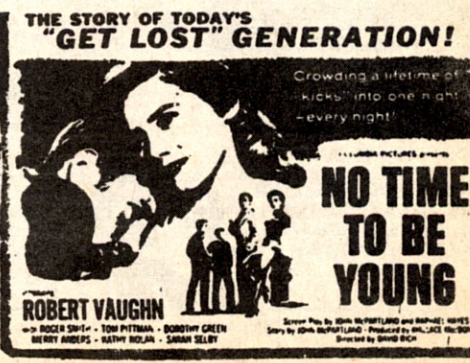
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DOROTHY APPLEBY (84) A stage and film actress from Portland, Maine, Appleby was in two dozen Columbia comedy shorts including some with The Three Stooges.

EVE ARDEN (Eunice Queeens) (83) The star of the OUR MISS BROOKS show on radio (from 48) and TV (from 52-56), Arden, from Mill Valley, was also one of the screens great sarcastic, wisecracking actresses. She was in films as early as 29, but first gained notice in STAGE DOOR (37). Some features were AT THE CIRCUS (39), with the Marx Brothers, WHISTLING IN THE DARK (41), with Red Skelton, MILDRED PIERCE (45), THE VOICE OF THE TURTLE (47), ONE TOUCH OF VENUS (48), ANATOMY OF A MURDER (59), SERGEANT DEADHEAD (65), THE STRONGEST MAN IN THE WORLD (75), GREASE (78), and PANDEMONIUM (82). Her other TV series was THE MOTHERS IN LAW (67-79)

SCOTT BARTLETT (47) An award winning experimental filmmaker from Atlanta, Bartlett taught film at many colleges and did special effects work for MORE AMERICAN GRAFFITI, ALTERED STATES, SHEENA, STARMAN, and other features.

JILL BENNETT (59) A British stage actress born in Penang, Malaya, Bennett was also in films including MOULIN ROUGE (53), LUST FOR LIFE (56), Joseph Losey's THE CONCRETE JUNGLE (60), THE ANATOMIST (61), THE NANNY and THE SKULL (both 65), I WANT WHAT I WANT (72), THE HAUNTING OF JULIA (77), FOR YOUR EYES ONLY (81), and BRITANNIA HOSPITAL (82). Her last role was in the new Bertolucci film, THE SHELTERING SKY.

LEONARD BERNSTEIN (72) Composed the music for WEST SIDE STORY.

MAURICE BRADELL (89) An actor in British silents, Bradell played Dr. Harding in THINGS TO COME (36).



Never To Be Forgotten

CHICAGO SYNDICATE (55) directed by Fred Sears, THE MONITORS (69) and the PHYNX (70). Although he introduced the Rhumba to America, many people mostly remember him as the husband of Charo, his fifth wife.

JACQUES DEMY (59) Best known for the musical THE UMBRELLAS OF CHERBOURG (64), starring Catherine Deneuve, French director Demy (from Pontchateau) began working with animation then did commercials and shorts before his first feature, LOLA in 60. His one American film, THE MODEL SHOP (68) featured the group Spirit. DONKEY SKIN (71) was a strange fantasy (with Deneuve and Delphine Syrig) and his underrated dark version of THE PIED PIPER (72) starred Donovan. Later films were little known in America. PARKING (85) was his version of Orpheus. Demy was married to director Agnes Varda. He died from leukemia.



IRENE (MARIE) DUNN (88) A 5 time Oscar nominee in musicals, comedies and dramas, Dunne was in 13 WOMEN (32), about a killer using hypnotism, the original MAGNIFICENT OBSESSION (35), the WWII fantasy A GUY NAMED JOE (43), and the fantasy IT GROWS ON TREES (52), her last film. She also co-starred with Cary Grant in 3 features.

Later in his life he was an art restorer, author, and playwright in New York and acted in FLESH directed by Paul Morrissey.

XAVIER CUGAT (90) The Spanish bandleader got his musical start in America with the help of Rudolph Valentino. He was later in many films including STAGED DOOR CANTEEN (43), NEPTUNE'S DAUGHTER (49),

TOM FOGERTY (48) Fogerty was the lead singer and rhythm guitarist of The Blue Velvets, formed in 1959 by El Cerito, CA high school students. By 64 (as The Golliwogs) they recorded 7 singles on Scorpio and Fantasy. After 4 of those singles his younger brother John became the lead singer. By 68, they were CREEDANCE CLEARWATER REVIVAL, one of the best and most successful rock bands ever. A year after Tom quit in 71, the band broke up for good. Tom recorded 5 solo LPs and 2 with the group Ruby. He had TB.

BEN FRANK (56) A one time boxer from New York City, Frank acted in plays, on TV and in films including HOLLYWOOD VICE SQUAD, DEATH WISH III, DON'T ANSWER THE PHONE and HOLLYWOOD ZAP. He died from a heart attack.

VALERIE FRENCH (59) French, from London, started acting on TV, acted on the stage and made her film debut in 55. She signed with Columbia, starting with JUBAL (56) a western version of Othello. Some other roles were in THE 27TH DAY (56) and THE FOUR SKULLS OF JONATHON DRAKE (59). Her last film was SHALAKO (68), followed by more TV (including THE PRISONER) and stage work.



Tom and John Fogerty

FREDA JACKSON (82)

A British stage actress (since 34) from Nottingham, Jackson was in Michael Powell's A CANTERBURY TALE (44), GREAT EXPECTATIONS (46), THE TALE OF TWO CITIES (58), THE BRIDES OF DRACULA (60), THE SHADOW OF THE CAT (61), TOM JONES (63), DIE MONSTER DIE! (65), THE JOKERS (67), THE VALLEY OF GWANGI (69) and CLASH OF THE TITANS (81)

JO ANN KELLY (46) A British Blues singer, Kelly had one US 69 LP, but was also on several blues comps. featuring early work by Yardbirds guitarists.

JOEL MCCREA (84) The star from Pasadena began as an extra in silent films. Some of his many starring roles were in THE MOST DANGEROUS GAME (32), BIRD OF PARADISE (32), DEAD END (37), DeMille's UNION PACIFIC (39), Hitchcock's FOREIGN CORRESPONDENT (40), SULLIVAN'S TRAVELS (41), the first of three for Preston Sturges, and THE UNSEEN (45). During the 50s he was in many westerns, followed by Peckinpah's RIDE THE HIGH COUNTRY (62), CRY BLOOD- APACHE (70), which he co-produced, and MUSTANG COUNTRY (76), his last. His wife Francis

Dee starred in I WALKED WITH A ZOMBIE (43). His son Jody McCrea (Joel Dee) was Deadhead in the Beach Party movies and was in many other 60s features.

JOHN E. "JACKIE" MORAN (65) A child actor from Chicago, Moran was in films from 1936 to 47. He was Huckleberry Finn in THE ADVENTURES OF TOM SAWYER (38) and Buddy Wade in the BUCK ROGERS serial (39). Some other roles were in GONE WITH THE WIND, HOP HARRIGAN, and HENRY ALDRICH HAUNTS A HOUSE. He had cancer.

MYRON (GRIM) NATWICK (100) While with the Fleischer Brothers (from 1929 -31), animator Natwick created Betty Boop. He worked on FLIP THE FROG cartoons with Ub Iwerks, then joined Disney, where he animated Snow White. Back at the Fleischer's he worked on GULLIVER'S TRAVELS and POPEYE cartoons. Later

on he was involved animating WOODY WOODPECKER, Jay Ward's CRUSADER RABBIT for TV, MISTER MAGOO, and THE MIGHTY HERCULES TV show. He was still working professionally in his 80s.

EDMUND NORTH (79) North, from NYC was a screenwriter since 1934. He co-wrote THE DAY THE EARTH STOOD

STILL and wrote PATTON with director Francis Coppola.

WILLIAM S. PALEY (89) As founder and chairman of CBS radio (in 28) then TV networks, he brought Ed Sullivan, Jack Benny, Amos And Andy, Alfred Hitchcock, Dobie Gillis, Captain Kangaroo, and The Twilight Zone, to name just a few, into our living rooms.

ROGER PRICE (72) A comic, writer, and actor from Charleston W. Virginia, Price was known in the 50s for his "doodles" drawings in books and on TV. He wrote for Bob Hope, was on several 50s quiz shows, and was in films including PETE'S DRAGON (77) and THE CAT FROM OUTER SPACE (78). In 54, he wrote "a vital message" for the first Mad comics paperback - The Mad Reader.

ALEXANDER (AL) ROELOFS (83) An art director from Holland, Roelofs spent three decades at Paramount then worked at Disney. He worked on SHANE, THE PRESIDENTS ANALYST, ESCAPE TO WITCH MOUNTAIN, THE BLACK HOLE, TRON, ISLAND AT THE TOP OF THE WORLD and many others.

DAVID ROSE (80) Rose, from London, composed and conducted at MGM. His *The Stripper* was #1 in 62 and he did the music for *BONANZA* and *HIGH CHAPPARRAL*.

CRAIG RUSSELL (42) The Toronto-born female impersonator starred in the cult film *OUTRAGEOUS* (77) and the 86 sequel. He died from AIDS.

VITTI RUSSO (44) A teacher, lecturer, writer, and gay activist, Russo wrote *THE CELLULOID CLOSET* (81, Perennial Library) and programmed gay and lesbian film festivals in New York. Featured in the documentary *COMMON THREADS: STORIES FROM THE QUILT* (90), he died from AIDS.

RICHARD SCHWARZ (39) Schwarz reopened the Thalia theatre on W. 95th in 77 and was the manager and projectionist. The Thalia, once New York's most adventurous revival theatre, was the best place to see double bills of rare old classic, B and exploitation movies. It closed in 87, relocated in Soho, then closed for good in 90. He also produced and released the *HOLLYWOOD OUTTAKES AND RARE FOOTAGE* tape in 84.

JOHN SEX (34) A performance artist, singer from Long Island with a cartoonish blonde pompadour, Sex was a nightclub regular in New York for years and was in *MONDO NEW YORK*. He died from AIDS.



Color by EASTMAN

One of Joel McCrea's last features.

R

DELPHINE SEYRIG (58) Seyrig, a beautiful French actress born in Beirut, had an incredible film career specializing in avant garde projects. After some stage work she was in the New York underground film *PULL MY DAISY* (58). In 61 she starred in the still controversial *LAST YEAR AT MARIENBAD*, written by Alain Robbe-Grillet and directed by Alain Resnais. She went on to act for Renais again and acted in two or more films each by Luis Bunuel (*THE MILKY WAY* - 69 and *THE*

DISCREET CHARM OF THE BOURGEOISIE - 72), Joseph Losey (*ACCIDENT* - 67), Chantal Ackerman (*JENNE DIELMAN* - 75) and Marguerite Duras (*INDIA SONG* - 75). *MISTER FREEDOM* (68) was a political fantasy released by Grove Press. She was the fairy godmother in Demy's *DONKEY SKIN* (70) and was excellent as Countess Elizabeth Bathory in the

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Belgian DAUGHTERS OF DARKNESS (71). In DORIAN GRAY IM SAEGEL DER BOULEVARDPRESSED (84), she played Frau Dr.

Mabuse. Some other roles were in STOLEN KISSES (68), THE DAY OF THE JACKAL (73) and THE BLACK WINDMILL (74). Frequent stage roles included interpretations of Chekhov, Ibsen, and Pinter, and she starred in Fassbinder's BITTER TEARS OF PETRA VON KANT. She died from a lung disease.

BERT SOMMER (42)

Sommer appeared at Woodstock, recorded in the 60s and acted in some films including IRONWEED. He died from a liver failure.

ROBERT (RAY) STEPHENS (35) A stage actor and singer, Stephens was a mid -80s lead singer for The

Village People and sang the theme song for CAT'S EYE.



Delphine Seyrig in DAUGHTERS OF DARKNESS

UGO TOGNAZZI (68)

The Italian comic star (from Cremona), best known internationally for LA CAGE AUX FOLLES (73) was in 145 features. Some were TOTO IN THE MOON (58), MY FRIEND DR. JEKYLL (60), PSYCHISSIMO (61), THE HOURS OF LOVE (62, with Barbara Steele), THE MONSTERS (63), THE APE WOMAN (63), the first of many by director Marco Ferreri, BARBARELLA (67), Polidoro's

SATYRICON (68), Pasolini's PIGSTY (69), and THE CAT (78), produced by Sergio Leone. He also directed some of his own features.

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Aenigma (1987) As derivative as most of Fulci's work, this splatery morality tale has "good" girl's spirit wreak telekinetic havoc on those who made her feel like "Cassie".....er...Carrie. Also borrows from **Patrick** and **Poltergeist**. A mainstream attempt that would have done well on the grindhouse circuit in the late 70's/early 80's, now caught between being too sleazy for theatres and too gory/bizarre for cable.

Zombi 3 (1989) Although Bruno Mattei took over when the ailing Fulci left the helm, this pic fortunately evidences more of Fulci's influence than Mattei's. Ecological overtones allow for closeups of pulsating, blood-spurting wounds inflicted by angry, chemically contaminated birds. Highlights include a flying decapitated zombie head that bites, pregnancy gore and a cynical framing device with a Wolfman Jack imitation D.J. . Heavy.

More From Italy

The Ogre (1988) Lamberto Bava directs Virginia Bryant as an author of horror novels who moves into a new estate that reminds her of nightmares she had as a child involving the title creature. The creature is actually a metaphor for her repressed sexuality, and Bava masterfully intertwines a growing awareness of her sexual fears with the creature's rebirth. Similar to his **Macabre**, this shows that Lamberto is more effective dealing with twisted psyches than splatery action pics. \$24.00

Ratman (1989) A guaranteed stomach-churner. The "Ratman" of the title is a miniature dwarf with minimal makeup, presented as a legendary creature resulting as a cross of rat and man, who rips apart sleazy models on a Caribbean island. The combination of real-life genetic mishaps, sloppy gore, cheesy nudity and exploitation of everybody involved make this one queasy experience. \$24.00

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Lupine Wolf (1986) Toho presents another episode in their "Baby Cart to Hades" series, popularized in the U.S. by the release of **Shogun Assassin**. Our hero is now a rebel, forced to fight a group of assassins working for the Shogun. Beautifully orchestrated, this is one entire feature rather than a re-edited highlight reel and it is dramatically as well as viscerally rewarding. Highly recommended. \$28.00

Visual Feast from Shochiku

Death Shadows (1985) Striking photography marks this period piece. The "Death Shadows" are a group of assassins who had their vocal cords slit and were sentenced to isolation after their mission was complete. Their attempt to return to society is not appreciated. Direction and cinematography are incredible; this is the full 118 minute version. \$28.00

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CALIGULA REINCARNATED AS HITLER

Cesare Canivari's **Last Orgy of the Third Reich**. As could be expected, Hitler is found only in a hanging portrait in this somber, efficient Nazi story. Pic is smartly framed by scenes of Lise returning to the decrepit concentration camp with her tormentor and commandant of the camp, Karl. Opening scenes depict young recruits being brainwashed with photographs of Jews performing animalistic acts; graphic shots of women eating/bathing in human excrement, strapped together "till death do them part" in "69" position, and so on. They are then instructed to rape the new prisoners, which occurs against the unsettling background of a stark white gymnasium. When Lise attempts to bite Karl's genitals, he vows to torture her mercilessly, which he does by hanging her nude over an acid bath and upside down over hungry rats, and by forcing her to witness the slaughter of her fellow Jews. One landmark nauseating scene depicts the Nazi leaders first eating a stew containing neonates, then raping, burning and eating one of their mothers. The conclusion has Lise giving birth to Karl's baby, only to have it confiscated because "there will be no place in the new world for a half-Jew". Although marred by a few glaring inaccuracies, including the unlikely abundance of blonde Jews, this is a well-constructed, technically excellent entry in the predominantly forgettable sub-genre of concentration camp exploitation pics. *Over 18 Years Only* **\$35.00**

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CALIGULA REINCARNATED AS NERO

Magnum Video release of Bruno Mattei's **Russ and Fall of Nero**

Bruno Mattei, auteur responsible for **Inferno Del Morto-viventi**, and a slew of women-in-prison exploiters, writes, directs and edits this risibly exploitative portrait of Nero. In an unintentional lift from **Monty Python and the Holy Grail**, all Mattei's Nero wants to do is... sing. While he overlooks his men torturing and raping, he breaks into *petit chansons* about the elusiveness of love and happiness. Observing a good maul in the coliseum, the bored Nero becomes enamored of a surly young lad; so smitten is he that he consults his advisors about marrying the boy. As the law of the land dictates that the emperor must marry a female, Nero has the boy undergo an impropu sex-change operation. From this point on the film continues with any taboo or shock effect its waning budget will allow, from incest to sodomy to suspiciously medieval torture chambers. The art direction and color photography are exceptional for a Bruno Mattei (aka Vincent Dawn) film, and the videotape's letterbox format eases the cluttered *mise en scene*. This graphic kitsch never bores, but when the screenplay attempts to moralize it's winning time. One of Mattei's more clumsy assertions is that Roman leaders were forced into a state of madness due to the many constraints placed upon them by their office. *Over 18 years only* **\$35.00**

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